LARGEST CIRCULATION OF ANY DRAMATIC NEWSPAPER.

THE NEW YORK DRAMATIC MIRROR

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LOUISE CALDERS.

AT THE THEATRES.

Garden Theatre—Sinbad.

Spectacular extravaganza in four acts. Libretto by Harry B. Smith. Produced June 30.

Sinbad	Louise Montague
Count Maledetto Spaghetti	Spencer Gracey
Ninetta	Effie Chapuy
Snarleyow	W. F. Mack
Fresco	John D. Gilbert
Old Man of the Sea	Ed. Readway
Angelo	Ida Bell
Rafael	Hattie Delaro Barnes
Nicolo	Dan Hart
Maraschina	Jennie Weathersby
Salamagundi	Jessie Villers
Cupid	Fanny Ward

Sinbad has made money for its manager in the West, and it is likely to make money in the East, although Mr. Henderson's Chicago productions have failed hitherto to please the New York public.

The performance, while it is as raw as a blast from the big lake and as wild and woolly as anything that has come out of the region where the star of empire is supposed to have taken its way, is nevertheless characterized by such features and attractions as are suited to the non-exacting and silly between-times season. Although there is a bovine flavor to the book and a condensed beef aspect to the chorus, Sinbad is a bizarre, dazzling, lively show, quivering with pink tights and revealing a heterogeneous display of warm color under under the searching rays of the calcium.

It burlesques nothing in particular, although the old Arabian Nights' tale gives it a *locale* and a name. It is, in point of fact, merely a hotch-potch of dance, song, acrobatic humor and physical display, set off by scenic pictures of a gaudy and pretentious description, and garnished by saltatorial diversions of a rather enjoyable sort.

Sinbad was brought out about a year ago at the Chicago Opera House, where it enjoyed a marked popularity. The fact that the book was neither deft nor dainty and that its jokes were of the sort generally associated with the ante-bellum farmers' almanac did not militate in the slightest degree against the success of the show at its home. In the case of Sinbad the play is decidedly not the thing; it is the gorgeous *mise-en-scène* and the lavish display of girls—ranging from the ponderous to the toothpickian—that gratifies the beholder, and, therefore, its chances of prosperity here are quite as favorable as they were when it burst upon the denizens of the Windy City.

The first and second acts are somewhat tame, lacking as they do the spectacular features that figure in the third and fourth acts. True, an old-fashioned flavor runs through the entire fabric, from the Lydia Thompson chorus to the Black Crook ballet and the dear old transformation scene, with its rising ganzes and rosy perspective, but what of that? Where so-called burlesque is concerned, the public have not outgrown their swaddling clothes; and, besides, these ingenuous reminiscences make the oldboys believe that they are young again.

The dulness of the book has been enlivened somewhat by the gags of the comedians, which, if not always elegant are at all events mirth-provoking, and that is a good deal more than can be said of Mr. Smith's text. The music is generally not far below the variety-hall standard. The topical trio, "That's What the Wild Waves are Saying," made a great hit, and encores were numerous.

The ballet entitled "A Winter's Carnival," in the third act, served to introduce Edith Craske and Mlle. Paris. Mlle. Paris is agile and graceful, and her abilities are highly esteemed by connoisseurs of the art of the danseuse. In this ballet icicles, snowflakes, sleighers, tobogganners, and skaters were represented.

That shapely woman, Louise Montague, was fair to see as Sinbad, but her vocal powers were not equal even to the slight demand made upon them and she was painfully self-conscious. Effie Chapuy, a girl with an agreeable voice, sang and played nicely as Ninetta, the hero's sweetheart, who is carried off by the ferocious pirate chief. Jennie Weathersby in the eccentric part of Maraschina gave excellent promise in the first act, but the accident that befell her at its close necessitated a substitute going on for the character during the rest of the evening. Jessie Villers was somewhat artificially vivacious as Salmagundi, bo'sun of the *Roc*, but we can forgive that fault on the score of her clean-cut enunciation and her evident desire to please. Fanny Ward represented Cupid in the way that that mischievous god is customarily represented in spectacular exhibitions.

The fun of Sinbad was nearly all manufactured by John D. Gilbert, who, although a trifle hard and palpably nervous, was quaint, whimsical, and frequently distinctly comic as Fresco. Mr. Gilbert found a vacant niche in the gallery of public favorites, and he deserves credit—owning up to being a "Chicago actor," as he does with the utmost frankness—for the promptitude with which he proceeded to take possession of it, and to fill it.

Mr. Gracey was mildly amusing as Count Spaghetti. Mr. Mack alone of all the cast struck the keynote of real burlesque in his excellent performance of Snarleyow, the pirate. Mr. Hart was quietly funny as Nicolo, Ninetta's papa.

Sinbad is not likely to pale the ineffectual fires of New York's burlesque and spectacular achievements in seasons past, but it lightly wiles away an evening and will doubtless meet the requirements of many midsummer theatregoers.

At Other Houses.

This week there is a remarkably strong and attractive bill at Tony Pastor's Theatre. The Big Four—Smith, Cronin, Waldron and Martin; Evie Stetson, in dialect imitations; Basco and Roberts, in a burlesque aërial act; Josie Gregory, the character vocalist and dancer; Daly and De Vere, in their Irish sketches; Murray and Alden, Bonnie Thornton, and Binns and Burns make up one of the most entertaining and varied programmes of the season. Tony Pastor's is as popular in Summer as in Winter. Its popularity seems to be weather-proof.

Jupiter will retire from Olympus on Saturday night at Palmer's. The last week of the popular Digby Bell and his opera company ought to be marked by a succession of good houses.

The Gallic version of "Ta-ra-ra" as introduced by Dufour and Hartley at Koster and Bial's has made a pronounced hit. The entertainment presented this week is suited in other respects to the public's mood and to the season.

The Vice Admiral and the roof-garden entertainment drew a large number of persons to the Casino. The operetta is delightful and the altitudinous *café chantant* performance whether blended or taken separately assure a pleasant evening.

OSMOND TEARLE'S SUCCESS.

W. Hull Crosby, who for several seasons has been in Osmond Tearle's company in England, is in town, having been called home by private affairs. Mr. Crosby looks a participant in a prosperity which he happily voices for Mr. Tearle, whose many friends in this country will be pleased to know that his lines have been cast in pleasant places.

"Yes," said Mr. Crosby. "Mr. Tearle is happy in his reminiscences of this country, and insists that he must again visit it, though perhaps not as an actor of his former type. While here he was not accepted in legitimate effort, his work in society plays and the comedies seeming to militate against his ambition. It is natural for people who have seen an actor in one class of plays to be somewhat intolerant of him in a different line of work; and Mr. Tearle remembers how he was received as Hamlet in New York, and has perhaps profited by the experience, though to-day he is recognized in England as one of the strongest actors in legitimate roles on the stage.

"Mr. Tearle has been very successful, and has made money steadily except for a short period during which he put on Henry V. in an elaborate way. He saw in good time that this was a losing venture, and had the good sense to discontinue it. It was put on in Manchester, Birmingham, and the larger cities in the provinces in which a two-weeks engagement was possible, and while unprofitable in a pecuniary sense was everywhere accepted as an artistic triumph. The older actors and critics who knew what Rignold, Calvert and Colman did with this play unhesitatingly declared that Mr. Tearle's presentation of it was in every way superior, and this gratification in a large measure offset Mr. Tearle's disappointment in the money sense.

"In his other work, embracing a round of legitimate plays, Mr. Tearle has won a high place, and made money. People in New York would perhaps smile at the prospect of seeing him in King Lear, but he has made a success of it, and in Dublin, which is known as a very critical city, his reception was enthusiastic. His vogue in England was so great that a profitable engagement was arranged for him in Australia, in which he would have taken no risk, but at the last moment, owing to the financial excitement in that country, he was advised to forego the venture, and wisely gave it up to continue his success at home.

"Mr. Tearle has taken an estate near Carlisle, where he is most happily installed at frequent intervals, and where Mrs. Tearle, well known in this country as Minnie Conway, has erected a household which inspires her devotion and pride. Occasionally she travels with her husband, when his tour is too remote to permit of his weekly return for Sunday, and at times she acts; but she is happiest with her children and her household gods, and their domesticity is something enviable. Mr. Tearle is prominent in athletic sports, numbers leading cricketers among his friends of leisure, and in his neighborhood as well as on his travels appears to be happy and prosperous."

MINNIE SELIGMAN'S NEW ROLE.

Minnie Seligman is going to Long Branch this week, to remain for the rest of the Summer. She is gratified with the prospects of her tour as a star under Frank W. Sanger's direction, and she speaks enthusiastically of Archibald C. Gunter's dramatization of the novel "My Official Wife," in which she is to appear.

"The play is strong and very dramatic," says Miss Seligman, "and the treatment of the subject is decidedly original. My part runs the whole gamut of emotions and contains splendid acting opportunities.

"The heroine is a Nihilist, but she has nothing in common with the usual Russian avenger—her motives and her actions do not follow the conventional lines. In fact, the atmosphere of the play is unlike that of any play dealing with a Russian subject that I have seen."

Mr. Sanger has not yet engaged the company that is to support Miss Seligman.

ARCADIA TO BE REVIVED.

Mrs. Jennie Kimball, manager of Corinne, has decided to revive the popular burlesque Arcadia next season. It is being entirely rewritten by William Gill, and new music throughout will be composed by Richard Stahl. With the addition of new scenery and new costumes the production will be virtually a complete novelty. Mrs. Kimball says that the new Arcadia will be presented only in first-class houses. J. Herbert Mack has been engaged, and James Sturges has been secured for his original part of Pogowog. Corinne is having a set of beautiful costumes made by Worth, of Paris. Altogether, Mrs. Kimball's preparations indicate that her popular and successful star will be seen to better advantage than ever before.

PROFESSIONAL DOINGS.

Eleonora Duse is the dramatic sensation of Europe at the present time. After winning preëminence in Italy, her native land, she went forth and conquered St. Petersburg, the critical Russians being aroused to an unusual pitch of enthusiasm by her acting. She has more recently become the idol of Vienna, where good acting is recognized when it is seen and where genius does not meet with obstacles in taking its rightful place. Duse, a pen-and-ink sketch of whom accompanies this paragraph, is described as possessing the gifts of Ristori and Bernhardt combined.

John E. Hessian has finished all his business preparations for the coming season, and has gone to Massachusetts for a rest.

W. J. Hurley will go with The Trip to the Circus company.

W. E. Gorman has been engaged to act as business manager for the Danger Signal.

The Little Blacksmith is now the title of the play that Lizzie Evans last season presented under the name of Miss Prue.

Louis Harrison will summer right here in New York city.

Henry Lee will not go on the road next season. He intends to remain in the city, and accept special engagements.

E. G. Stone has signed a contract to manage the future tours of Henshaw and Ten Broeck.

Dan McCarthy and his Cruiskeen Lawn company have returned from their Pacific coast tour. The organization jumped direct from San Francisco.

Fred. Whipple will be the manager of Mark Murphy in O'Dowd's Neighbors.

Frank P. O'Brien, from Birmingham, Ala., has arrived in the city. Mr. O'Brien will pass the Summer as usual at Asbury Park.

Harry J. Sternberg, manager of the Opera House in Kankakee, Ill., has concluded his business in the city and returned to his home.

Maggie Dean Bland has begun suit against William Fléron and Pearl Eytinge for salary due on account of her appearance in Elysium.

George W. Larsen is spending the Summer at Norocton, Conn. He is considering two good offers for next season.

Carl Rosenfeld is in Europe. He has secured several new attractions to be used in the new spectacular play in which the Lilliputians will appear in this country next season. The clever midgets are now enjoying a vacation in Germany, after their two years' sojourn in the United States. They will all come back in the Fall.

Harry M. Clark has been engaged as business manager of Agnes Herndon. Her company is now being engaged by J. Alexander Brown.

Bartholomew's Equine Paradox, which was to have opened the recently burned Academy at Atlantic City, will open at the Opera House in Asbury Park for two weeks on July 5. At the end of that time it is expected that the rebuilding of the Atlantic City house will be completed. Workmen are laboring day and night to finish the theatre in time for the Paradox to open it on July 18.

The sheriff at Minneapolis had custody of Alone in London at last accounts.

E. E. McFadden has returned to town.

Eighteen London theatres were recently occupied for religious services one Sunday evening.

The new theatre at Columbus, Ohio, the Henrietta, is under roof. Toomey, of St. Louis, is in Columbus painting the scenery which will be unusually elaborate. There are twenty-six dressing rooms. The house will seat 2,300 people. It will be opened the first week in September by Julia Marlowe. The house will be managed by Dickson and Talbott.

Charles S. Dickson has gone to St. James, L. I., for a few weeks of rest, previously to entering upon his duties for the coming season, which will begin in Brooklyn on Aug. 29. It is the comedian's intention to introduce several new plays in the Fall, all American comedies. There is one called Young Mr. Deering, and another bearing the title, A Paltry Million. In case neither of these pieces should prove successful, and nothing else should turn up, Husbands and Wives will be placed in the repertoire. In the meantime Incog will continue as the *pièce de résistance*.

Mark Murphy says that the statement that went the rounds to the effect that he had decided to give up his starring tour is entirely without foundation. He has thirty-five weeks booked for O'Dowd's Neighbors.

Esther Lyon has been re-engaged by Charles Frohman—her fifth season under his management. She will play the leading part in The Lost Paradise.

The Daly company presented As You Like It upon the greensward at ex-Senator Farwell's country home at Lake Forest, near Chicago, last Wednesday, for the benefit of the Children's Home of the World's Columbian Exposition.

Harry Blaney, who has been with The Limited Mail the past two seasons, is home for the Summer at Columbus, Ohio. He will go as "the collector" in A Railroad Ticket, which will open its season at Columbus Aug. 15.

A tank of water is to be put on the roof of the Chestnut Street Theatre, Philadelphia, as a safeguard against fire, and by touching a button 12,000 gallons of water can be sent down upon the interior.

Oscar Hammerstein sailed for Europe Wednesday to arrange for his season of grand opera at his new Manhattan Opera House next Winter.

Marcus Mayer sailed on the *City of Paris* Wednesday.

Henry Mapleson and Laura Schirmer-Mapleson have gone abroad. Colonel Mapleson's purpose is to engage singers to appear in Fadette, the opera comique which is to be produced in this country in September.

P. W. Sheldon, of the Honest Hearts and Willing Hands company, is spending the Summer with friends at Poughkeepsie. Mr. Sheldon has signed with J. K. Emmet for next season.

Charles McVeigh, who recently sustained fatal injuries while performing with Hunting's Circus at Bristol, Conn., was at one time with Neil Burgess doing acrobatic specialties and a small speaking part.

Augustin Daly will revive The Tempest next season.

Mr. Daly is credited in a Chicago newspaper with the statement that he expects John Drew to return to him, prodigal-like, "after the starring fever subsides." In response to which Charles Frohman says that Mr. Drew is not to be starred, but "featured."

It is announced that "Sardou and Sydney Rosenfeld" are writing comedies for John Drew's use under Charles Frohman. This juxtaposition of authors is happy.

The circuses are having a sad time of it in the West. The weather has been almost uninterruptedly so bad that the clowns have been compelled to disport themselves in rubber boots and the equestriennes in Macintoshes.

Major Charles Sherman, of Poughkeepsie, has joined Howson's Military Band for the Summer.

G. J. Clifton, formerly prominent in California as a burlesquer, made his first Eastern appearance at Cronheim's Theatre, Hoboken, recently, and was well received.

Joseph A. Ott, of the Kate Castleton Dazzler company, and Florence Wood, a daughter of Irving Wood, of Wells, Vt., were married at Red Bank on Wednesday night, at the residence of the bride's uncle, William H. Wood. The bride, a pretty blonde of medium height, was gowned in sea-green crêpe, trimmed with lace, and wore diamonds. Her father gave her away. William Morrow, of New York, was best man. A reception followed the ceremony, and the couple subsequently left for New York.

Yale College has conferred the degree of M. A. on Joseph Jefferson. The announcement of this honor at Commencement, last Wednesday, was received with a round of applause which would have delighted the comedian had he been of the audience. The public generally and the dramatic profession will endorse and take pride in this new dignity.

E. B. Adams, in his specialty of Carmencita up to Date, recently made a hit at Cronheim's Theatre, Hoboken.

Edwin Brewster is visiting friends at Poughkeepsie.

A Chicago corporation with a capital of $800,000 has secured a charter for the purpose of producing the Passion Play in that city next year at or near the World's Fair. The syndicate is represented in Europe by Franz Janner, director of the Imperial Opera House at Vienna; M. Schneitzer, a theatre director of the Austrian capital, and Charles M. Rosenthal, of Chicago, are in the enterprise. It is said that Joseph Mayer, who personates the Saviour at Oberammergau, and the other principal players have signified their willingness to come to Chicago; but Mayer, it is said, insists upon the deposit of an $80,000 cash guaranty. An amphitheatre will be constructed, and it is designed to have all the original costumes and scenery from Oberammergau.

The St. Paul *Pioneer-Press* says: "Among the pathetic announcements of the week is that of the continuance of Annie McCoy to reside in Wabash, because she is unable to get home. She joined an opera company that collapsed in Wabash."

Persons that have seen the new scenery car that will be used to carry the new scenic and mechanical effects of Elmer E. Vance's Limited Mail next season, report that it is the most attractive and conspicuous arrangement of the sort that has yet been built. It will doubtless prove a striking advertisement for the company.

Agnes Herndon's season will open early in August. In her new play Ambition, or Love and Politics, she will play a character that emulates Lady Randolph Churchill and Mrs. Stanley. The heroine takes part in a political debate in which her candidate husband is unable to appear, owing to illness. Her speech will include a portion of Bourke Cockran's recent oratorical achievement at Chicago. The tour will begin at Lynn, Mass. Miss Herndon will open the season of sixteen New England theatres, playing A Woman's Revenge and the new piece.

Underground, a comedy-drama of the Pensylvania coal regions, will take the road in August, and is booked in the principal cities. It is said to be a play on the order of The Lost Paradise, its theme being the relations of capital and labor. It is to be produced under the supervision of the author, Daniel L. Hart, who also wrote Between Men.

Rosa Merry has been engaged by Joseph Murphy. She will play boy characters and soubrettes.

F. W. Haines, for many years manager of the Grand Opera House at Decatur, Ill., has been in the city for the past ten days booking for his house. He secured some of the best attractions on the road and left for home early this week.

The Old, Old Story, under the management of Daniel Sabel, will play a four weeks' Summer season, opening at Binghamton next Monday.

FRENCH-SANGER CONTROVERSY.

THE MIRROR last week interviewed Frank W. Sanger in relation to a statement published to the effect that he had sold his stock in the Broadway Theatre to T. Henry French. Mr. Sanger denied that he had thus disposed of his holding in the theatre.

It appears that Mr. Sanger had been served with a notice to appear in Supreme Court chambers, before Justice Andrews, and show cause why an injunction should not issue forbidding him to sell the stock that he holds in the Broadway Theatre, in a suit entered by ex-Judge Dittenhoefer, representing Mr French, who claimed that Mr. Sanger agreed to sell the stock to him. In response to this notice, Mr. Sanger appeared before Justice Andrews on Thursday, June 30, and upon a statement of the facts in the case the Justice took the papers and reserved his decision. Mr. French's proceeding for an injunction was to restrain Mr Sanger from selling the stock to anybody else than Mr. French.

"There is no feeling on my part against Mr. French in this matter," said Mr. Sanger to a MIRROR representative. "The first that I ever heard of Mr. French's assumption that I had agreed to sell him my stock was when I was shown a cablegram from him to his bookkeeper, saying, in substance, 'I accept Sanger's proposition.'

"As I had made Mr. French no proposition, there was none to accept, and I thought nothing more of the matter until I saw a newspaper statement from Mr. French that he had bought my stock. He had not in fact bought it, but he or anybody else can have it, as I said in THE MIRROR last week, if an agreement can be reached.

"The facts in the case are these. At the last meeting of the board of directors of the Broadway Theatre company, Mr. French heard me make the statement that I was willing to sell my interest in the theatre.

"My interest is one-fourth, Mr. French's holding is one-fourth, and Mr. Zbrowski owns the other half. After this meeting Mr. French said to me that he would like to buy my interest for his father, who resides abroad, and asked my terms. I answered that I had no terms, but that if anybody wished to buy from me I was ready for a proposition. I at the same time reminded him of a by-law of our company, which provides that any stockholder who wishes to dispose of his stock must offer it to the other stockholders before selling to an outsider, in order to give the other stockholders an opportunity to buy the stock at the same price at which an outsider might be willing to pay for it.

"Mr. French said that selling the stock to him would be the same as selling it to a stockholder, and he again wanted to know what I would take for my share. I repeated that I was open to an offer, subject to the conditions imposed by the by-laws, but that nothing less than $100,000 would secure my interest. I heard no more of it until Mr. French's bookkeeper showed me the cablegram purporting to accept my offer. The bookkeeper knew of no agreement or offer from me, and there was not the scratch of a pen to show any such agreement or offer.

"By the terms of the by-laws I am obligated to give Mr. Zabrowski an equal opportunity for the stock, and I shall not sell it to Mr. French's father without first giving Mr. Zbrowski a chance. I think it would be fairest to divide the stock between Mr. French and Mr. Zbsowski, so that neither may have an advantage; but evidently that does not accord with Mr. French's idea."

On the other hand, the papers in the case submitted by the plaintiff, T. Henry French, in the proceeding before Justice Andrews, present a different story.

Thomas R. Edwards, the confidential bookkeeper of Mr. French, makes a long affidavit in which these facts, among others, are alleged: That on June 20, ult., Edwards received from French a cablegram in these words: "Notify Sanger we accept. Money payable on or before Aug. 15. Get written agreement." That French had previously informed the deponent, in fact on the day of French's departure for England, that Sanger had sold to French his stock in the Broadway Theatre, 625 shares, for $100,000, to be paid $50,000 in cash and $50,000 in French's promissory notes, the sale to remain open until French should cable from London an acceptance of those terms. That deponent called on Sanger, who said that he had always given French credit for being a good business man, but that this transaction was the best piece of business French had ever done. That Sanger thereupon requested deponent to prepare a letter in which the sale on the terms mentioned was formally accepted by French, and to meet Sanger with French's attorney at the office of Sanger's attorneys, Vanderpool, Cuming and Goodwin, at 2 P. M., on June 20, 1892. That deponent called upon A. J. Dittenhoefer, French's attorney, who prepared the proposed letter, which is set forth in the complaint and is as follows:

NEW YORK, June 20, 1892.

Frank W. Sanger, Esq.

DEAR SIR.—Referring to the proposition pending between you and Mr. T. Henry French prior to his departure for Europe, regarding the sale of your stock and interest in the Broadway Theatre Company, and Theatre, which proposition was that he (Mr. French) would pay for such stock and interest $50,000 in cash, and the balance in five equal payments of $10,000 each, secured by the notes of Mr. French, the plan of which was to be confirmed by Mr. French immediately on his arrival in London, I beg to notify you that I received this day a cablegram from Mr. French requesting me to notify you that the proposition is accepted, the cash to be paid on or before Aug. 15, 1892, and requesting that the written agreement be drawn and executed. When shall we meet for that purpose?

T. R. EDWARDS,
for T. HENRY FRENCH.

Mr. Edwards further deposes that he went with Mr. Dittenhoefer to the office of Mr. Sanger's attorneys on the day and hour specified, and there found Mr. Goodwin and Mr. Sanger, and handed to the latter the letter, and asked Mr. Sanger to give him a letter acknowledging its receipt; that Mr. Goodwin stated this to be unnecessary, as that would be no agreement; that he would prepare a written agreement and submit it, when it might be signed, on Monday, June 13, when the parties were to meet again for that purpose.

Mr. Edwards further deposes that at this time Mr. Sanger said that as part of the purchase-money was to be in notes, he would hold the stock sold to Mr. French as security until the notes were paid, to which Mr. Edwards agreed. That Mr. Sanger further said that the $100,000 should bear interest from the day of the execution of the agreement, and that Mr. French should receive all dividends on the stock for the same time, to which Mr. Edwards also agreed. That Mr. Sanger also asked for the use of the office now occupied by him in the Broadway Theatre building for his personal business until his office should be ready in the Empire Theatre, now building, and Mr. Edwards also agreed to this. That Mr. Dittenhofer suggested that as soon as the first cash payment was made, Mr. Sanger should resign as president and manager of the Broadway Theatre, and this was agreed to by Mr. Sanger.

Hereupon Mr. Sanger suggested that there might be some question as to Mr. Edwards' authority as to the matter, and Mr. Edwards deposes that he cabled as follows to Mr. French:

(Confidential.) LONDON.

Is payment all cash or $50,000 cash, balance five notes? If notes, stock held by S. as security, you pay interest and receive dividends from date of agreement to be signed Monday. Sanger have use of office for personal business until office Empire finished. S. resign as president first cash payment. Cable your approval and authority.

Mr. Sanger having also suggested that the provision in the by-laws relating to the sale of stock to co-holders might cause complications as to Mr. Zbrowski, Mr. Dittenhoefer held that as Mr. French was a member of the company, the sale to him would be proper. Mr. French's reply to the above cablegram was as follows:

Agree to conditions cabled. Matthews informed. He to sign first papers, all subject to my approval. Returning June 29. Payment notes and cash.

The Matthews referred to is a confidential man in Mr. French's office. Mr. Dittenhoefer thought this cablegram from Mr. French was insufficient, because of the qualification as to his approval expressed. Thereupon another cablegram was sent to Mr. French, asking him what was "to be subject to" his approval, and stating that Mr. Sanger would not bind himself unless Mr. French was bound by the agreement. And Mr. French replied:

Sign agreement cabled.

Mr. Goodwin declined to advise Mr. Sanger to close on these cablegrams. A Mr. Ogden subsequently, on behalf of Mr. Zbrowski, objected to Mr. Sanger's entertaining Mr. French's proposal to purchase the stock unless he was considered in the matter, and the conclusion of Mr. Edwards was that Mr. Zbrowski had raised Mr. French's offer for the stock.

REFLECTIONS.

JOSEPH OTT, Jesse Hatcher, Blanche Arkwright and the Clipper Quartette will be with The Dazzler next season.

PAUL GALLIA, manager Gainesville, Texas, Opera House, writes: "I cannot do without THE MIRROR."

FRANK HAWLEY and his family left town on Saturday to escape the firecrackers and spend a few days in the country.

HARRY LACY will play The Planter's Wife for three months next season, and then he will produce a new play.

MAIDA CRAIGEN went to New Rochelle on Saturday to spend the Fourth.

JAMES O'NEILL spent Friday in town, closing several engagements for his new company.

THE prices at the Albany Theatre and the New Haven Opera House the coming season will be 10-20-30, with two performances daily, the same as at Forepaugh's Theatre in Philadelphia.

MRS. DAVID BIDWELL and Mr. Caldwell have finished their bookings for the Academy and St. Charles Theatre, New Orleans, and have gone to Chicago.

WILLIS WANG is seen again at the Broadway Theatre, on Aug. 15, the old cast will be seen, except in the case of Jeanette St. Henry, who will be superseded by a new prima donna. Her identity is a carefully guarded secret for the present.

JOHN B. SCHOEFFEL was in New York for several days last week. He brought cheerful reports of the Summer opera season at the Tremont Theatre, Boston.

NELSON WHEATCROFT and his wife, Adelaide Stanhope, are spending the Summer at Atlantic Highlands.

THE following actors have signed with Manager Harry Elting for the Euchred company: Hope Booth, Georgie Sargent, Annie Kingsley, John Edward Ainsley, William S. Gill, Josh. Chapman, Chris. Green, Vincent Minnille, and Orlie Ferrall. William Park will be the business manager.

FRANCIS A. BOLAND, assistant treasurer of the Bijou Theatre, has charge of the applications from managers for Eddie Collyer's pupils, which came in with such rapidity that it was found necessary to procure a special secretary to attend to them.

RAMSAY MORRIS Comedy company will open its season with Joseph, a three-act comedy adapted by Malcolm Watson, of London, from Ferdinand le Noceur by Leon Gandillot. The original play was produced in Paris at the Théâtre Dejazet on Dec. 19, 1890. It ran more than five hundred nights. Mr. Morris owns exclusively the rights for this country; Charles Hawtrey holds the English rights. George Giddens will play the title role in Joseph. The part, it is said, will give that capital comedian excellent opportunities.

ALFRED YOUNG directed the rehearsals of Browning's Columbus' Birthday, which was played by a number of the young women students at Smith's College, Northampton, Mass.

The Actors' Souvenir Spoon.

INTENDED as a memento of the ACTORS' FUND FAIR.

On the face of the handle are medallions in relief of *Charlotte Cushman, Mary Anderson, Clara Morris, Agnes Ethel*, and *Lotta*. On the reverse side *Edwin Forrest, Edwin Booth, E. L. Davenport, Joseph Jefferson*, and *William J. Florence*. In the bowl the *Old Park Theatre*. The decorative chasing is unusually delicate, while the medallion portraits, owing to the deep and fine cutting of the dies, are of extraordinary clearness. This spoon will be found of peculiar interest, not alone to the profession but to the collector of souvenirs, as well.

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SILVERSMITHS,
BROADWAY AND NINETEENTH STREET.

W. HULL CROSBY, formerly known as Walter Crosby, has just returned from England, where he played a successful season with Osmond Tearle's company.

EDDIE COLLYER'S birthday was celebrated June 27, and mementos were received from nearly all of his pupils. The Calumet Club of Baltimore also sent a remembrance.

E. B. BEADEN, our representative at Helena, Mont., writes: "Members of the profession passing through this city all speak in the very highest terms of THE MIRROR. They do not cease to talk of the gallant fight it made for the Actors' Fund Fair.

SEVERAL of the principal members of the Bostonians will be transferred to the Robin Hood company that will go out under their auspices next season to play in cities that the parent company will be unable to visit. New scenery is being painted for the production. The organization will consist of fifty persons and will carry its own orchestra.

OUR correspondent at Roanoke, Va., narrates the difficulties which the Ralfe Opera company encountered in that city through the management of E. M. Spencer, of Asheville, N. C., who induced the company to come from Boston. It adds another chapter to the volume of disasters due to unscrupulous, impecunious managers. Spencer kept the entire week's receipts and did not pay the company or any of the bills he contracted in the town. Spencer was arrested by outside parties in Roanoke for obtaining money under false pretences, but he claimed that he only overdrew his bank account.

E. J. MCPHELIM, of the Chicago *Tribune*, was in the city last week.

CHRISTOPHER GREEN has signed with Euchred, and will originate a black-face comedy part, introducing his specialties.

J. J. FITZSIMMONS, who made a hit in The Old, Old Story in the part originally played by Fritz Williams, has been engaged for next season.

HUGH FAY was married on Thursday at Stamford, Conn., to Grace Decker, of that place. They sailed for England on Saturday to spend a month. Mr. Fay will be back in August to begin rehearsals of The Rising Generation with his partner, William Barry.

THOMAS W. KEENE will begin his next season by opening the new Walnut Street Theatre, Cincinnati, on Sept 26. The engagement in that city will continue for two weeks, the second week being devoted to a scenic production of Richard III., which production is to be made the feature of the tragedian's tour. Two weeks will be played in Chicago and St. Louis. Among the people engaged for the supporting company are Henrietta Vaders, Mrs. S. A. Baker, Frank Henning, and Julius Scott. The leading woman and leading juvenile man are yet to be engaged. W. F. Dickson will again be Mr. Keene's manager.

MARTIN HAYDEN will play his old success Held in Slavery, in the popular theatres next season.

THE Bison City Quartette have signed with Neil Burgess in The County Fair.

LILLIE BURNHAM will be the soubrette with Kidnapped when that play goes on tour.

EZRA KENDALL has engaged Louie K. Quinten. Miss Quinten has a professional card in THE MIRROR.

NELLIE LAWRENCE has been engaged by Manager Spencer for Nellie McHenry's company.

HELEN CORLETTE has signed with Varney's Vendetta company.

W. L. LYKENS and Frank Howe, of the Park Theatre, Philadelphia, are negotiating with the management of the Fifth Avenue Theatre for Summer time. They intend to bring the Fay Templeton Opera company over from Philadelphia.

GEORGE MORTON, Paul Dresser, Will D. Ingram, Frank Coltman, William L. West, M. Alexander, Selby Taftsfield, Ada Morton, and Clara Bellmont have been engaged for the Rosabel Morrison Danger Signal company. The season will open early in September.

W. F. DICKSON, manager for Thomas W. Keene, has returned from Chicago. Mr. Dickson was engaged to handle the doors during the Democratic convention at the Wigwam.

AMY LESLIE has gone to visit friends in Westchester County for a week. She was one of the many Chicagoans that saw Sinbad's opening on Thursday night.

STELLA KENNY, of The Old, Old Story company, is spending a few days at Long Branch.

NELLIE WALKER, who has starred out West in Criss Cross, has been engaged by Sidney R. Ellis as leading support to Sadie Scanlan in Nora Machree. Franklyn Roberts has been engaged as leading man for this star, and Henry Kingsley and W. H. Turner have been retained for character parts.

HARRY SANFORD is spending the Summer as the guest of W. H. Matthews near Red Bank, N. J.

W. H. TURNER and Thomas McCarthy will be members of Sadie Scanlan's company.

A SOCIETY of amateurs gave Mary Phillipse a dramatic and musical picture of Colonial life, at the Yonkers Music Hall the last half of last week, for the benefit of the Y. M. C. A. of Yonkers. W. G. Van Tassel Sutphen wrote the libretto, and George F. LeJune, of St. John's Chapel, Trinity parish, the music. The scene was laid in ante-revolutionary days, and the setting included the exterior and great hall of the old manor house now used as the Town Hall, and the façade of St. John's Church, a famous landmark in its day. The main incidents of the story are historical.

THE NEW YORK
DRAMATIC MIRROR

The Organ of the American Theatrical Profession.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

CASINO—The Vice Admiral, 8:15 P. M.
KOSTER AND BIAL'S—Variety and Burlesque.
PALMER'S—Jupiter, 8:15 P. M.
TONY PASTOR'S—Variety, 8 P. M.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M. Advertisements may be sent by telegraph.

"The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

SPECIAL.

Every professional inserting a card of ten or more lines for three months or longer in this paper will receive a copy of The Mirror for the same period, without extra cost.

AND NOW, TO WORK!

ACCORDING to announcement we submit to the profession this week the draft of a bill, prepared by ex-Judge Dittenhoefer, entitled "An Act to Punish Frauds Committed Against Actors." This bill declares it to be a misdemeanor for any person to engage an actor under false representations, and to leave him in another State without paying his salary and his return fare to New York State. If the bill becomes a law the State will be able to extradite offenders and to bring them to trial in its criminal courts.

The need of such a law as that we are now working for has been keenly felt for many years. As the President of the Actors' Fund said, when the question of relieving "stranded" players was raised by an actress at the annual meeting of the Association last month, the Fund is not empowered to grant assistance in such cases, the scope of its charity being limited to caring for the sick and burying the dead. But he added: "Certainly, as a profession, we might agitate reformation of the law—of the State law—in such a way as to make it possible to get hold of men who deceive actors and actresses by false representations as to their reliability and responsibility and take them upon the road."

This suggestion met with the enthusiastic approval of the meeting, and we have taken the initiative in acting upon it, placing the matter in such a definite and practical shape that the profession may begin at once to work for remedial legislation.

The tales told each season of hardship, of distress, of mental and physical suffering endured by actors, through no fault of their own, but because of the heartless frauds practised upon them by theatrical swindlers, have been told, in all conscience, long enough. It is time that the schemes of the rascals should be stopped by the strong arm of the law.

And it is the duty of every professional who takes pride in his calling, and feels sympathy for his less fortunate brethren, to take an active interest in this movement. The strong should unite to secure protection for the weak; the fortunate and successful actor, who is never exposed to the direful operations of fraudulent and swindling managers, should take off his coat and work heartily for the success of an object that will benefit those that are frequently victimized.

PERSONAL.

Irving.—The Senate of Trinity College, Dublin, has decided to confer the degree of Doctor of Letters on Henry Irving.

Woolf.—Benjamin E. Woolf has been appointed editor-in-chief of the Boston *Saturday Evening Gazette*. Mr. Woolf is a journalist, a dramatist, a composer, a painter and a musician. He has written sixty plays. He is forty-six years of age, and—although few people know that he is not a native American—England is the country of his birth.

Jefferson.—A Western newspaper, commenting on the fact that Joseph Jefferson sat up all night with his neighbor, Grover Cleveland, at Buzzard's Bay on the night of the Democratic nomination, says: "By sacrificing a night's rest the actor's name appeared in the press dispatches and was published in thousands of daily papers throughout the country." The implication contained in this remark is contemptible, and discreditable to the journal in which it appears.

Wilde.—Oscar Wilde has made a horrible threat. He will leave London and settle in Paris because the English Lord Chancellor declined to license Wilde's play Salome for production by Sarah Bernhardt. He thinks that Paris taste will give his tenets the full play they require.

Vroom.—Mr. and Mrs. Frederick Vroom are spending the Summer at Camp Viking on Lake George.

Clarke.—Annie Clarke has been engaged for the Manola-Mason Comedy company. It will be practically her first experience on the road.

Boucicault.—Louise Thorndyke Boucicault sailed for Europe on Saturday by *La Gascogne*. She will remain abroad but a short time.

Dittenhoefer.—Ex-Judge A. J. Dittenhoefer sails for Bremen to-day (Tuesday) by the *Lahn*. He will go directly to Carlsbad to enjoy the health-giving baths and waters.

Jansen.—Marie Jansen spent several days in New York last week. She has decided on nothing for next season yet, and she is in no hurry to decide until something especially tempting offers. She has had an offer to star in a musical comedy and another to appear at the head of a comic opera company hailing from Boston. Miss Jansen is staying at her home in Winthrop, Mass., this Summer.

Miner.—H. C. Miner, Jr., is rapidly recovering his health in Los Angeles, Cal.

Carlyle.—Francis Carlyle, who is to be leading man at Palmer's Theatre the coming season, is resting at his home in Hartford, devoting his leisure in pleasant reminiscencing with his many friends, and learning to ride a bicycle, an accomplishment in which he promises to become proficient.

Bell.—Mr. and Mrs. Digby Bell will sail for Europe next week. Mrs. Bell has not visited her home for nineteen years.

Warde.—Frederick Warde is spending the Summer at White Plains.

Cowles.—Charles Cowles, one of the best of Yankee comedians, usually spends his vacation in New England. He is now entertaining some friends from the West at his Harlem residence. When these hospitable duties are discharged Mr. Cowles will spend a couple of months in the White Mountains and at Peak's Island, Me.

Chapelle.—W. J. Chapelle, the agent of The Limited Mail, is at Rutland, Vt., paying a visit to his mother.

Knapp.—Josephine Knapp will accompany Mr. and Mrs. Digby Bell abroad next week.

Bland.—Maggie Dean Bland has signed for next season to play the part in Von Yonson formerly acted by Annie Lewis. She is in Indianapolis, visiting Jennie Goldthwaite, who is to play the part of Sue Eulaly in Blue Jeans next season.

Montague.—Louise Montague, now with the Sinbad company, has been engaged to play the boy's part in Jupiter next season.

Prior.—Manager Thomas W. Prior, of the Bell Opera company, will pass the Summer in California.

Hopper.—Patti has invited De Wolf Hopper to visit her at Craig-y-Nos during his stay in England, and Mr. Hopper has accepted the invitation cheerfully. Patti saw Wang at the Broadway just before she left for Europe, and the tall comedian's performance pleased her immensely.

Tompkins.—Eugene Tompkins is expected home from Europe this week.

Winnett.—Lottie Winnett has arrived in the city from Niagara Falls.

Feicht.—Harry E. Feicht, who has been sojourning at Old Point Comfort, was in town last week. Mr. Feicht has done excellent work as the resident manager of the Grand and the Park Opera Houses, at Dayton, Ohio, during last season. He has under consideration the management of Memorial Hall, Soldiers' Home, for next season. Mr. Feicht is a young man of fine appearance. He has been The Mirror's correspondent for more than a decade in Dayton.

Carmencita.—Carmencita has created a *furore* in Atlanta, Ga., where she is appearing at De Give's Opera House with the Deshon Opera company. A writer in the Atlanta *Journal* calls attention to the fact that the dancer's name should be pronounced "Car-men-thee-ta," in classical Castilian.

Lee.—Henry Lee has been engaged for a prominent part in The White Squadron. This engagement will necessitate his leaving the cast of Fatherland at the conclusion of that play's second week at the Union Square Theatre.

Clement.—Clay Clement, the tragedian, went to Chicago last week. He will spend the Summer in that city.

O'Brien.—Neil O'Brien, who last season made a success as Major Mallory in Mr. Wilkinson's Widows, has been re-engaged by Charles Frohman.

Pixley.—A correspondent for a Philadelphia paper has been interviewing Annie Pixley at her home in this city. The correspondent conveys a pleasing impression of Miss Pixley's domesticity, and reports her as confessing that she is a newspaper friend—*i.e.*, that she reads papers ravenously in her leisure—and that if she were not an actress she would be a journalist.

Cline.—C. B. Cline, the capable press agent for Koster and Bial, was married on Wednesday last to Mildred B. Gale, a non-professional. All the New York newspapers sent congratulations, and Koster and Bial presented the groom with a wedding present in the form of a handsome cheque.

Barker.—Richard Barker left for England on Saturday. He carried with him the savings of a prosperous season and the welt made on his face last Friday by the whip of an enraged Sinbad chorus girl.

Lewis.—Lillian Lewis is employing her short vacation in learning skirt-dancing and horsemanship—two ordinarily diverse accomplishments, but both of which she thinks will assist her to win favor in her new play, Lady Lil. She is learning at a city academy to ride a horse man fashion with grace, and to dismount while the animal is running, without breaking her neck. She says: "I have one riding teacher and two dancing masters; and if I survive the Summer, I shall make a hit."

LOUISE CALDERS.

The first page of The Mirror is given this week to a portrait of Louise Calders, a pretty woman and an ambitious actress. Miss Calders was born and reared in England, and came to this country in 1883. Five years later she made her debut in Hartford, Conn., in The Romany Rye, in which she successively played three small parts. She had been with the company but three months when she was called upon to assume the leading female role, in which she won instant recognition for careful and effective work.

The play unsuccessfully produced by Wilson Barrett at the Fifth Avenue Theatre, which was tried in Brooklyn under the title of Three-Legged Fortune in 1889, offered Miss Calders her next opportunity. In this she made much of an ingénue part. Her next notable personation was that of Hazel Kirke in P. H. Johnson's company, in which she was very successful, winning many words of earnest praise. She next engaged with the Hanlon Brothers, in whose company she had before appeared, playing Sylvia in the spectacle of Superba.

Last season she began with J. K. Emmett, in whose play she took the part of Lena. From this company she went with Sol Smith Russell in Edward E. Kidder's play of Bewitched, and though the play was not a success Miss Calders' work was appreciated. She has been engaged to originate the leading part in Bartley Campbell's Bulls and Bears the coming season, and her friends have full confidence that she will make a success.

Miss Calders intends to go to Europe in July, returning in time to take her place with her company in August. As an actress of ingénue parts she holds an enviable place, and she has emotional abilities as well.

A NEW SCENERY HOLDER.

On Friday last, on the stage of the Fifth Avenue Theatre, Edwin Stancliff exhibited the practical workings of a novel contrivance he has invented and patented for the holding of scenery. The simplicity of its arrangement and the ease and rapidity with which it can be handled appeared to strike all that witnessed the demonstrations. Briefly, the device consists of a base-strip of flat wrought steel to be laid on the stage floor and held in place by the scenic wing or flat which is supported in a movable shoe or groove attached to the strip. At the back end of the strip an ingenious contrivance in the form of a comma-shaped lock fastens the extension brace, which is adjustable to any required height in the manner similar to the photographic camera-tripod, and at the top secured by pronged hooks that fit into screw-eyes in the rear of the frame-work of the flat or scene.

WALTER SANFORD'S TWO PLAYS.

Walter Sanford's new scenic production, The Power of Gold, will be one of the most ambitious of next season's attractions. Although the play is not announced for a run at any one theatre, still it is booked for thirty-five weeks solid in week stands only, not including a projected Spring trip to California. Only the best houses will be visited. The scenery, which will be the great feature, is taking two months of the joint labor of Harley Merry and John Young. Mr. Sanford's other attraction, My Jack, will continue as heretofore in the popular theatres. My Jack has always been a money-winner; consequently Mr. Sanford will be able to devote the greater portion of his time to the new play. He will hereafter be exclusively in the managerial department, and will under no circumstances return to the stage.

THE BOOMALADDY.

The Boomaladdy, a military musical comedy, from the pen of Whitman Osgood, with martial music by Prof. John Philip Sousa, director of the United States Marine Band, will take the road early in September. Special scenery, handsome costumes and attractive printing will be employed, with a strong company. No expense will be spared to make the Boomaladdy a leading attraction of its class. Charles W. Arnold, manager, has headquarters at 1293 Broadway, New York.

THE ACTORS' SOUVENIR SPOON.

Thousands of the Actors' Fund Fair souvenir spoons were sold during the week of the Fair. They were more in demand than anything else on sale at the booths. The reason for that was that the spoons were exquisite specimens of the art of our leading silversmiths, The Gorham Company, and the fad for souvenir spoons never had a better opportunity to exhibit itself than in this instance.

This souvenir spoon possesses a unique interest for all persons connected with the stage and for all persons that love the stage. Not only is it artistic and handsome in design, but it contains fine medallions in relief of ten famous American actors: Charlotte Cushman, Mary Anderson, Agnes Ethel, Clara Morris, and Lotta, and Edwin Forrest, Edwin Booth, E. L. Davenport, Joseph Jefferson, and W. J. Florence. The bowl contains a view of the historical old Park Theatre of this city. The spoon is large and beautiful in shape. Taken all in all, it is the best souvenir spoon that has been produced in this country.

During the Fair thousands were sold at $5 apiece. A comparatively small number remained on hand at the close, and these are now offered for sale at the reduced price of $3.50, by the manufacturers, the Gorham Company, at their establishment, Broadway and Nineteenth Street. Every professional and every collector should secure one.

THE CHARMS OF BURLESQUE.

Two or three extrinsic incidents of Sinbad in which a trio of chorus girls were lifted for the moment into prominence that circumstances prevented them from attaining in the extravaganza at the Garden Theatre, were the topic of conversation on the Rialto Saturday. Richard Barker staged that production, assisted by E. Soldene Powell, and the drills and rehearsals, as in all such pieces, have tried the patience of these tutors of the ingenuous feminine figurante as well as wearied and rendered sour the tempers of the young women themselves.

It appears that Lallie Brandt, her sister Fannie, and their friend, Miss Middleton, were of the small army of young women trained to look graceful and to evolute in Sinbad. After a wearying week of rehearsal, they appeared at the theatre late on Friday morning, and were fined by Mr. Powell, who, the girls allege, during the subsequent exercises, spoke correctively but in an ungentlemanly way to Miss Lallie, whereupon Miss Fannie broke her umbrella over Mr. Powell's head, while her sister smote him with her fist.

Flushed with their success, the young women interviewed Mr. Barker, and of him demanded that his assistant apologize for his rudeness of speech. Miss Middleton voicing a personal grievance of the same kind as that of which Lallie complained. Instead of looking with favor on their mission, Mr. Barker is alleged to have exasperated their feelings by using language quite as offensive as that of Mr. Powell.

The young women retaliated in kind, but were not satisfied to divide the honors. Fortified by the presence of a small brother of the Misses Brant, and by Miss Lallie's possession of a dog-whip, which she carried under her newmarket, they waited for Mr. Barker, who is no longer young, and as he entered the theatre in the evening Miss Lallie set upon him with her whip and lashed him until he reached cover. Satisfied that they had taken exemplary vengeance, the young women disappeared. Mr. Barker sailed for Europe the next morning. But that was his intention before the episode.

Edward P. Sullivan, T. C. Howard, Clarence Arper and wife (Lorene Atwood) left for Portland, Me., on Saturday. They will remain at Peak's Island two months. Mr. and Mrs. Arper will join Milton Nobles in August. Mr. Sullivan will play a stock star engagement of a few weeks at the Standard Theatre, Philadelphia. On November 1, Messrs. Sullivan and Howard will open with The Runaway Wife company.

And now it is said that George Clarke will not be Augustin Daly's leading man in place of John Drew.

THE USHER.

An article, in the form of an interview with Richard Mansfield, appeared recently in a Salt Lake newspaper, in which the actor was represented as disparaging the public, the profession, the critics, and many of his friends.

Although I have not seen the article in question, I am told that THE DRAMATIC MIRROR was included among the subjects of irrelevant and irrational attack attributed to Mr. Mansfield by the interviewer.

From Mr. Mansfield himself I have received the following letter:

SALT LAKE CITY, June 22, 1892.

A most absurd and ridiculous article published in a Salt Lake paper is causing me much annoyance. Our good friends are sure to send it to you and I hasten to assure you of its untruth. There is a way, as you know, of so twisting and garbling kind words as to make them appear hideous, and that is what has been done in this case. With great esteem, yours very sincerely,

RICHARD MANSFIELD.

I publish the foregoing letter in justice to Mr. Mansfield.

With this experience in view it will be a matter of surprise if he does not beware of the strange interviewer hereafter.

✥

Charles Frohman objects, and with good reason, to Augustin Daly's remarks to a newspaper reporter on John Drew's tour.

Mr. Daly said, in substance, that he had put Mr. Drew where he is to-day, and that in the event of Mr. Drew's failure under Mr. Frohman's management he (Mr. Daly) would be able to restore him to his present prominence.

Mr. Daly's pretty conceit that he is the forgiving father and that Mr. Drew is the prodigal son who will return in penitence to partake of the fatted calf at some future date, has a decidedly egotistical flavor; but it involves, besides, the questionable taste of venturing to predict the failure of another manager's venture.

Mr. Frohman is not disturbed, however, by Mr. Daly's gloomy prognostications. He confidently anticipates success for the new play in which Mr. Drew will first appear, but if it should fail to please the public he has two more comedies in reserve and he has strong faith in both of them.

✥

It would be easy for a stranger to learn that New York is a great democratic stronghold simply by visiting the theatres. At every house in town just now political gags are heard, and the invariable enthusiasm with which the names of the candidates nominated at Chicago are received shows the direction of the Presidential wind—on Manhattan Island, at all events.

✥

The meeting of two members of the Sinbad chorus and the subsequent assault by them upon Stage-Manager Barker on Friday furnished a "story" to the newspapers and added another example of feminine belligerence to the record of the Garden Theatre.

The large amount of free advertising that a chorus girl can procure with the aid of an umbrella or a horsewhip is extraordinary. It is a temptation that many may be unable to resist, and the time may yet come when the stage-manager will require a body-guard to be provided by the management during the term of his engagement.

Richard Barker is undoubtedly a severe disciplinarian, but if he used the bad language and behaved in the brutal manner described by these rampant Sinbad girls he committed an offense such as those that know him well believe him to be incapable of.

Mr. Barker has handled any number of comic opera and burlesque productions and his treatment of his subordinates has been business-like and courteous. He is not at all like that ex-terror of the New York chorus girl, Charles 'Arris, whose language was frequent and free, and who was popularly supposed to class the chorus in the same category with the beasts of the field.

✥

THE MIRROR'S effort to secure better music in the theatres appears to be bearing fruit at last. It is the musicians themselves that are taking the initiative. They have asked for a conference with the managers of this city in order to suggest a remedy for the low orchestral standard now existing.

Of course, it is more than probable that the musicians were moved to this step by the desire to increase wages rather than to advance the cause of musical art. But there can be no objection to that on the public's part, since it is generally understood that good music is inseparable from good wages.

At several of our theatres the musicians, I am told, pay regularly a percentage of their wages to the leader as the price of employment. The result is that the managers do not get the skilful class of men that they are entitled to and that they pay for, because only the poorer players can afford to take the fat wages received for work in the theatres.

One of the remedies proposed by the musicians is that the managers shall hire the men themselves and pay them their wages direct. There can be no objection to that arrangement, provided the managers are desirous to improve the quality of the orchestras and are willing to take a little trouble in the matter.

✥

The Glorious Fourth makes it necessary to send THE MIRROR to press earlier than usual this week. It is a curious fact that every holiday this year—Thanksgiving Day, of course, excepted—falls on Monday.

GOSSIP OF THE TOWN.

FANNIE BLOODGOOD will summer at Mount Clemens.

ELMA WINTON has signed with The Kid company.

AL. W. WILSON has signed with Hallen and Hart.

PAUL MANDER has returned from the far West after a year's absence.

JOHN SHEEHAN will play the Irish part in Anderson's Two Old Cronies next season.

EDART BELLS will begin its second tour at Norwich, Conn., on Aug. 29. Primrose and West will make their first stand at Detroit on July 20.

EZRA KENDALL has engaged Antoinette Sanger for the Pair of Kids company.

J. ALEXANDER BROWN and family have gone to Fairview, N. J., for the Summer.

LA REGALONCITA has been engaged to appear in conjuction with Baker's Opera company in Cleveland for two weeks.

THE OLD HOMESTEAD road company will open its season at Asbury Park on Aug. 15.

THE Gloriana company left for California on Saturday.

NEXT season Lena Merville will retire from farce-comedy and play in one of Charles Frohman's comedy companies.

THE comedy of Little Tippett was bought by Duncan B. Harrison on Saturday from Abbott and Teal. Mr. Harrison will engage a special company and produce the piece at Herrmann's Theatre in November.

IF Oct. 3, 6 open at Rushville, Ind., for first-class company during Fall races; splendid dates. Address Will G. McVay.

A SEASON of comic opera revivals will be inaugurated by Henry E. Dixey at Palmer's the week beginning July 18. The company will be under the management of Harry Askin.

AT the close of John Drew's engagement at San Francisco he will return Eastward and spend the Summer with Charles Frohman at Long Branch.

BILLY BLACK, manager of The Kid, says his attraction will create more excitement than the political campaign, and that his lithographs will make more noise than the brass bands. He has already booked more than thirty weeks, and completed the organization of his company last week by engaging the Dawson Sisters, whose novel dance in O'Dowd's Neighbors made a hit last season. The Kid will open at the Columbus Theatre, Harlem, on Aug. 22.

DR. WILLIAM F. HARTLEY has been engaged as press representative of the Columbus Theatre by Oscar Hammerstein. A capital selection.

EVELYN CAMPBELL and Charles Abbey, formerly of the Boston Museum company, will appear in the cast of Settled Out of Court at the Madison Square.

WITH his nephew, Francis Boland, Eddie Collyer started for Baltimore on Saturday to spend the Fourth. They return Tuesday morning.

EDITH KENWARD has been engaged by Charles Frohman for next season. She has sailed for England but will return in September.

MR. AND MRS. FRED. MOWER are stopping at Swampscott, Mass. The former is engaged for The Old Homestead and the latter for the Ullie Akerstrom company.

LILLIAN LEWIS has signed a contract whereby she is to star two years under the management of Randall and Dixon. They will present her at a Broadway house, in November, in her new play Lady Lil, written by Laurence Marston. The title character is the premiere equestrienne of the Prague circus, and the period is that of the six-weeks' war of 1866 between the Prussians and the Austrians.

Wanted at Rushville, Ind., opera, burlesque, or minstrels, for Oct. 3, 6—during Fall races. Also booking for later in season. Address Will G. McVay, Manager.*,*

EDNA LEIGH, and her sister Marie, known professionally as the Leigh Sisters, have signed with Gus Williams for April Fool.

LA REGALONCITA will be a star next season. Harry Seymour is to manage her tour. The supporting company will include Burt Haverly, Charles Seamon and others. E. E. Kidder is writing the play.

SYDNEY ROSENFELD leaves for Newport and Saratoga this week, where he will make a study of Summer people, in search of characters for a new comedy, in which John Drew will appear. Newport will likewise have an opportunity to study Mr. Rosenfeld.

ON the reception room wall of Charles T. Vincent's pretty house at Glen Cove, L. I., is a motto reading, "God Bless Patti Rosa." It was inspired by the success made by Miss Rosa with Vincent's play, Dolly Varden.

A TALE from abroad is to the effect that Rose Coghlan and a schoolmate at Mrs. Sommer's Seminary in Dublin, Ireland, once fought a duel. The meeting, as the chronicle goes, was at seven o'clock in the morning, and Miss Coghlan pleasantly announced that it was to be "to the death." Foils were used, and in the affray Miss Coghlan received a cut in the face, "the scar of which she still carries," while in retaliation "she pierced her antagonist's arm through and through," and that unfortunate Miss was carried from the field in a swoon. It is added that Miss Coghlan was sent home in disgrace and her colleagues listened to a lecture that served as a warning all through life.

CLEMENT SCOTT, the well-known English dramatic critic, paints a gloomy picture of the condition of theatricals to-day in London. "Why is the fabric of the playhouse tottering?" he asks. "Why is theatre after theatre shut up? Why is the public deserting this excellent and favorite amusement?"

Mr. Scott thinks it is due largely to the "packed" trial matinees which rob the public of its privilege of honest judgment and has almost banished the proverbial "British hiss" from the theatre. From the miniature sketch of Mr. Scott given above the reader may form an idea of the appearance of the celebrated critic.

A REPORT that James A. Bailey, the circus man, was insane in Chicago gained currency in this city last week. It was promptly denied in dispatches from Chicago.

TENNYSON'S "Maud" was given as a five-act monodrama by Bulkeley Platt for the benefit of the Fresh Air Fund at the Boston Theatre on Thursday last.

GEISI'S jewels will soon be sold by the Christies of London. Some of the gems are very rare, and two of them were gifts from the Czar Nicholas.

MORRIS STEINERT writes from Vienna: "Paderewski looks fine, his appearance having even been improved by the shortening of his hair. After his recital he will return to his *chalet* in France to rusticate during the hot Summer months, but he will devote himself to the preparation of some new programmes for the United States. He will sail for America on Oct. 26, but before then will make a short tour of Great Britain."

EMMA NEVADA is making a tour of Spain, and is receiving almost regal honors everywhere.

THE Manola-Mason Comedy company will be managed by Wesley Sisson. Lowell Mason will act as its business manager.

OLD JED PROUTY'S run at Proctor's was prematurely terminated on Saturday night. The intention had been to continue the engagement somewhat longer.

JUPITER will close at Palmer's on Saturday night. The management fear the risks of the heated term and prefer to stop now.

THE other day a London actor was expostulated with for wearing jewelry while impersonating a completely broken-down individual. "What am I to do?" he replied. "If I were to leave them in the dressing-room they would be stolen."

LOU ROYCE, late of the Tivoli Theatre, San Francisco, has signed with The Tar and Tartar.

HARRY HASSCOMB is supporting Gertrude Andrews, who is playing in a legitimate repertoire in Michigan.

MR. AND MRS. E. T. WEBER have signed with The Private Secretary company.

WHEN Mrs. Bernard Beere tours America next season she will have as leading lady Grace Huntington.

L. ARTHUR O'NEILL, of the Grand Opera House, Charleston, S. C., has arrived in the city for the Summer. Mr. O'Neill will organize a grand opera company to fill in several weeks of the coming season. He has plenty of good open time for first-class attractions, however. It is because of the great success of the Summer opera seasons for several years past that Mr. O'Neill has decided on the new arrangement.

LOUISE AYDELLE has bought The Runaway Wife from McKee Rankin. She has engaged Edward P. Sullivan to play the part of Arthur Eastman originated by Mr. Rankin. Miss Aydelle will be managed by George Campbell and Al. Riel, who are prominently connected with the business department of the Barnum show. The season will not begin until November. The management intend to "boom" the attraction extensively.

AN effort was made recently to sell the property at Cohasset, Mass., left by Lawrence Barrett, but the Massachusetts Supreme Court granted an injunction at the request of the creditors of the defunct American Exchange in Europe, a concern with which Mr. Barrett at one time had certain business relations.

FLIRA CUSHMAN TUTTLE has been engaged by Frank Carlos Griffith to support Margaret Mather. She is a Boston girl who was in Janauschek's company recently.

ANNIE CLARKE has gone to Wiscasett, Me., to spend the Summer.

AGNES ETHEL is an honorary member of the Twelfth Night Club. She gave the Club a handsome upright piano recently to compensate for the loss of the piano that was voted to the Hebrew Sewing Society at the Actors' Fund Fair.

MR. AND MRS. NEIL BURGESS are enjoying life at their delightfully situated cottage at Highlands, N. J. Mr. Burgess' next season will begin in November.

GRACE GOLDEN will be a member of Marie Tempest's company next season.

JOSEPH J. LAVY writes: "Kindly contradict the report that I have been appointed passenger agent of the Chicago, St. Paul and Kansas City Railroad. I am on the business staff of Stockwell's Theatre, San Francisco."

FLORENCE BINDLEY will open in The Pay Train on Aug. 18. The scenery and mechanical effects will be entirely new. Maggie Fielding and W. J. Sully have been engaged for the company. E. M. Gotthold continues as manager. He says that the season is booked solid in the best theatres.

WILLIAM REDMUND, T. A. Hall, George Magee, William Ranous, Ben Johnson, Edmund Day, Paul Casenueve, Edwin Lewis, George Claire, Augusta De Forrest, Miss Edelson, and Judith Berolde will be the members of Alexander Salvini's company next season. He will produce The Heir of Grammont and continue his old repertoire.

A SUMMER opera season is under way in the Grand Opera House, Memphis, Tenn.

WILLIAM T. POWERS will build his theatre in Grand Rapids in time for next season.

BARTON HILL is at Paradise Valley, Pa., on his farm for the Summer.

FRED. LOTTO is now on his way to England, his native land—his first visit in eighteen years. He sailed on Saturday.

EUGENE MCDOWELL and Harry Davenport have gone to Europe for the Summer.

CAPITAL and labor will be the theme of Bronson Howard's new play, Aristocracy.

WILLIAM H. CRANE is cruising in his yacht, *The Senator*, on Long Island Sound.

THE Widows' Dance, introduced in A Trip to Chinatown last week, fell rather flat.

AGNES BURROUGHS came to New York from Washington, last week, to settle her plans for next season. Miss Burroughs is considering two offers to play leading business next season. She was a member of Madame Janauschek's company last season.

WALKER WHITESIDE and his manager arrived in town from Chicago last week. Mr. Whiteside has not decided definitely whether or not he will take a short European trip. If he does not he will remain in New York until his season begins in the Autumn. He is engaging the company that will support him in his Shakespearean repertoire next season. Mr. Whiteside's tour last season in the West was greatly successful.

THE walls of the new Empire Theatre are going up rapidly. The second story has been reached. The work of excavating for the cellars and laying the foundations progressed quickly because the ground was singularly free from rock and very little blasting was found to be necessary.

SPECIMENS of A. S. Seer's lithographs, three sheet posters, in full colors, of Alexander Salvini, have been mounted and placed on exhibition in the United States National Museum at Washington, and in the Museum of Fine Arts, Boston, their artistic quality securing this remarkable recognition.

THE clever ingénue, Daisy Lovering, will be a member of Roland Reed's company next season. She has also been engaged for Daniel Sabel's Summer tour of The Old, Old Story.

JOSEPH ADELMAN, who played Captain Thornton in Shenandoah more than five hundred times, has gone to his father's country home near Saugerties, N. Y. Mr. Adelman will be connected with the American Academy of Dramatic Arts next season, and will act only in metropolitan productions.

M. HERRMANN, the costumer, is spending a few weeks at R. D. MacLean's Wild Goose Farm, at Shepherdstown, W. Va.

THE employés of the Columbia and Haymarket Theatres, Chicago, held their second annual picnic on Thursday, June 30, at Willowdale Farm, Crown Point, Ind., on invitation of William J. Davis, the journey being made by special train.

THE popular and able dramatic critic of the *Recorder*, Harry Nagle, sailed for Europe on Wednesday, to be absent about eight weeks. While abroad, Mr. Nagle will do some work for the *Recorder*, and will also write special letters for other journals. His many friends unite with THE MIRROR in wishing him *bon voyage*.

E. K. TARBELL, manager of the Winona, Opera House, at Winona, Minn., writes that he has booked a number of first-class attractions during December and January next. Manager Tarbell's house is represented in THE MIRROR'S advertising columns.

THEODORE BROMLEY says that Miss Gale will positively play a season of twenty weeks, opening immediately after election. Creston Clarke will again be the leading man.

ASSIE MAYOR has been engaged for the leading juvenile part in The Soudan.

HUGH G. CHILVERS, the basso, whose home is in Detroit, has been dilating upon the advantages offered to the earnest musical student in Italy. He says: "The cheapness of the instruction is something wonderful. In this country nothing is thought of paying an especially good teacher from $3 to $5 an hour, but in Italy all I paid Maestro Blasco, who has brought out all the very finest Italian opera singers, was four to five francs an hour. I have also hired Mascagni, the composer of the Cavalleria Rusticana, to play my accompaniments at forty cents an hour. I'll admit that this was before he had attained his present fame." In his chat upon Italian characteristics, Mr. Chilvers says the Italian auditor is the most exacting in the world. He must understand everything, and will not tolerate a libretto, assuming that his admission fee should cover everything.

THE Portland *Oregonian* announces the plan of J. F. Cordray and company, of that city, to build a combined theatre and business block at a cost of $400,000, which will be assumed by a stock company in which several business men of that town are to be represented. Mr. Cordray says: "I will not rest until I have succeeded in establishing a magnificent opera house in Portland," and his ultimate plan is to organize a permanent stock company and play "all the latest New York and London successes," for which he says he has "already arranged with New York managers." Mr. Cordray may mean to do all he says, and his conversation is at least superficially square; but he has recently been concerned in presenting plays the rights to which are held by others and unless he reforms in this respect, it is not probable that he will do much business with New York managers or other people in the profession who recognize the rights of their fellows.

DYEING AND CLEANSING.—Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended. Goods forwarded. Discount on company work. *Lord's Dyeing and Cleaning Office*, 23 E. 15th St., bet. Broadway and 5th Ave.*,*

EDWARD A DITHMAR.

The *Times* is one of the few newspapers in this city that have resisted the sensational tendencies of the last half-dozen years. During this period of storm and stress, while the standard of daily journalism has declined, the *Times* has not veered its course or struck its colors. Independent in politics and unbiased in its attitude on all public questions, its influence has been exerted in the direction of good morals and good citizenship. As a journal of high character it has not sought to cater to ignorance, or to gratify morbid fancy, or to perform sensational exploits. It has appealed to the better instincts of newspaper readers, and in so doing it has won the respect, the esteem, and the support of the intelligent and substantial portion of our community.

The *Times'* departments of literary, dramatic and musical criticism are conducted on the high plane befitting its general aims. It may be said, in passing, that the tone of these departments form a reliable test of a newspaper's character and an index to the class of persons among whom it circulates. Show us the dramatic or musical column of a daily paper and we will tell you whether it reaches thinking men or whether it merely panders to the crowd.

Mr. Edward A. Dithmar, of the *Times*, forms the subject of the first portrait in the gallery of Our Dramatic Critics that opens with this number of THE MIRROR. There is no lack of matter printed regarding actors, managers and playwrights, whose smallest achievement and whose least important movement is certain to find its way into type, but of the personality of the intellectual men whose talents and accomplishments are devoted to the task of analyzing, expounding and illuminating the drama and the work of the drama's votaries little is heard or seen. And yet these men are the best friends and the brainiest advocates that the stage possesses. They are the protectors of its truest interests and the guardians of its noblest purposes. Through them the public is taught to discriminate and to reason. They stand impartially between the actor and playwright and the playgoer, pronouncing judgment without reference to the pretensions of the one or to the prejudices of the other. When the actor is right and the playgoer wrong, the critic, calm and dispassionate amid the misleading clamor of the mob, speaks the verdict that sustains the actor.

Mr. Dithmar was the city editor of the *Times* before he became its dramatic critic about seven years ago. He is a student of the stage, and few Americans are better versed in dramatic history and literature than is he. He is well read in the plays of France, Germany, and England. He is thoroughly familiar with the principles and theories of dramatic art, and with its technique also.

At the play Mr. Dithmar is an earnest, close observer. He is scrupulously conscientious, and when the performance begins he gives his attention, and all his attention, to the stage. Sincerity characterizes every line that he writes. There can be no question in the mind of his reader that the opinions set down are honest. His convictions are strong—in some respects, so strong that they are sometimes thought to indicate a narrow view.

Probably the American dramatist's staunchest advocate is found in Mr. Dithmar. He believes in the native drama; he believes that its future development demands present encouragement. And so he is a little more than kind to the products of home writers, reserving his severer critical tests for works imported from foreign centres of dramatic art, where the dramatist has had time and opportunity to attain to his full growth.

Mr. Dithmar is catholic in his tastes. He admits every distinct form of theatrical entertainment, from William Shakespeare's tragedies to Charles Hoyt's indigenous farces. Provided it be good of its kind, Mr. Dithmar is content to give the seal of his approval to any performance—especially if it bear the Yankee trademark.

In one respect Mr. Dithmar differs from most of our dramatic critics: he is as sound a judge of actors as of plays. His style is virile and lucid. He has a clear idea of what he wishes to say, and he says it in smooth, terse English. He has no "fads." He is content with his own individuality, and he imitates nobody else's manner of expression.

Mr. Dithmar is dignified and reserved. Modesty is one of his many admirable characteristics. He gives his opinions in the proper place and at the proper time; meanwhile, he forces them upon no one. He is not swayed by personal friendship; he is not influenced by personal antipathies. Even when his judgment is at fault, as sometimes happens, we know that he has given us his honest opinions.

His demeanor is grave. Acquaintances imagine that his nature is cold. Friends know better. If we were asked to guess Mr. Dithmar's age we should place it somewhere about forty.

THE PLAYERS' STOCK COMPANY.

The Players' Stock Company is an organization, recently incorporated under the laws of this State, which opened its preliminary Summer tour on last Friday night. The company will play the Thousand Islands and St. Lawrence towns until Sept. 5, when a regular season of forty weeks will begin. The company is headed by that gifted young actor Edward Vroom, who was formerly with the Booth and Barrett company and who was last season a prominent member of Sol Smith Russell's company. The other members of the organization are Maclyn Arbuckle, F. L. Sylvester, Edwin Baum, Horace Dawson, W. R. Palmer, Jr., Henry Demorest, Gertrude Gifford, Agnes Maynard, Maud Miller, and Cora L. Wayr. Special scenery is carried and handsome costumes for the presentation of a legitimate repertoire. The company has made little noise in the way of preliminary announcement, but it is thoroughly well equipped to present its plays in an artistic and attractive manner.

OUR DRAMATIC CRITICS.

EDWARD A. DITHMAR.
OF THE NEW YORK TIMES.

ALL "WIND."

Early last Spring when managerial projects were rife for erecting theatres on a chain extending from the Battery to High Bridge, and the West Side of the city had been dotted over with all sorts of theatres to come in reality, and all sorts of theatres in prospective, a comet-like person by the name of "Steve" Leach appeared in the theatrical firmament. He had a glittering tale to unfold, and in brief, it ran as follows:

For a long time this modest but far-seeking young man had observed the need of a first-class theatre on the East Side of this city. It was all very well for nearly everything to be tending Westward, but nevertheless he, the great and "hustling" manager—of the future—knew better. The greater portion of New York's vast population, from the Bowery to Harlem, were without adequate places of amusement within easy reach of their homes. Then, again, Long Island's rapid growth in population demanded some first-class place of amusement nearby the Long Island Railroad's ferry, at the foot of Thirty-fourth Street.

So Mr. Leach looked about for a site—and lo, and behold! he found it. The Lyceum Opera House, situated in Thirty-fourth Street, and only sixty feet distant from the Elevated Railroad Station on Third Avenue, was certainly just the place for his new theatre. Eureka!

No sooner had this brilliant idea entered the enterprising Mr. Leach's head than he straightway approached the citadel of his ambition. He laid the details of his scheme before R. E. Sause, the present manager of the Lyceum Opera House, and on assuring him that the Steve Leach Amusement Company had been formed and would take charge of all the business necessary for the successful carrying out of the project, Mr. Sause entertained the proposal and agreed to enter into new arrangements.

It all appeared to be so plausible that Mr. Sause began to cancel and refuse dates already made for the Summer and Fall, as the understanding was that the necessary alterations should begin at once.

In the meanwhile, through an introduction by Harry Chapman, the old-time manager, Mr. Leach made the acquaintance of George H. Edbrooke, a well-known architect, of this city, and one who had made the plans for Aiken's Theatre, at Chicago, of which Chapman was manager many years ago.

The plans and elaborate specifications were forthwith made, and these Leach took around, and he explained to his credulous friends the full and complete details thereof. Not only the theatre was embraced in the plans, but the building on the corner of Thirty-fourth Street and Third Avenue was to be included in the lease. This was to be converted into a café and hotel, with an entrance to the theatre through a lobby running to Third Avenue.

Mr. Leach, it is alleged, represented that a certain Mrs. Crandall of East Buffalo, a very wealthy woman, was willing to back the enterprise and give the required bonds covering the $50,000 to be expended in the alteration and improvement.

So well did everything work at the start, that a twenty years' lease of the property from the Astor estate was prepared and ready for signature on the filing of the bond of indemnity.

But just at this time, Mr. Sause and the agents of the estate became aware that all was not so rosy as it had been pictured by the enthusiastic Mr. Leach. Delay after delay followed, and then the embryo napoleonic amusement director announced that he was to wed a lady by the name of Allen—a niece of Mrs. Crandall—and as soon as he could arrange to have the aunt come to New York all would be settled satisfactorily.

It is reported that the marriage took place early in June, but since the happy event Mr. Leach has not appeared on the scene and the upshot of the brilliant scheme is that the architect is out about $1,000 for plans and specifications and Mr. Sause about $4,000 on canceled dates and other expenses. The whole enterprise appears to have been made out of "wind." The festive Mr. Leach may have counted on pulling in Mrs. Crandall or some other person having capital to carry out his liberal plans. Failing success in that direction his ambitiously constructed scheme collapsed like a house of cards.

He did not get so far into the mire, however, as did Wood, of Harlem memory.

A STRONG ORGANIZATION.

Messrs Mullaly Brothers and Rosenthal's Tar and Tartar Opera company will be one of the largest and most expensive organizations on the road next season—much more expensive, in point of fact, than the company that was heard in the opera last season. Fred. Frear, who was a prominent member of the old cast, will be the Muley Hassan, and Annie Myers will be seen in her original part. It is said that this popular little woman will receive a very large salary—the largest ever paid to a soubrette. William Pruette, for several years the leading member of the Emma Abbott company, and Madame Cottrelly are also prominent members. There will be sixty people in all, and the scenery and costumes are to be entirely new. The season will open in Detroit early in September, and it will embrace, with the exception of a five weeks' tour in the South, only the largest cities.

MISDIRECTED AMBITION.

The following letter, addressed to the Actors' Fund, illustrates a type of young men that are more than willing to burden the stage and bore the public with their crudities. It is given *verbatim et literatim*, and needs no explanation unless, perhaps, a word here and there is so spelled as to puzzle the reader as to its intended identity:

NEW YORK, June 24, 1892.

Mr. President:

DEAR SIR.—Hopeing you are at leasure to read my letter asking you kindly if you know of any place whare I can succeed in gaming a posisshion on the stage.

I have been doing nothing but paying Dramatic Agents money for to secure a posisshion for me for the last six or eight months and I have not heard from any of them since i have registered in their books and I think it is a failure.

Now what I want your kind assistance for is to kindly let me know what you think best for me to do I and another brother is the main support of my mother since my fathers death last December. If you cant do anything for me I wish you would let me know the address of Mr. Charles Froman for I have read a great deal about him in The Dramatic paper.

I have never appeared on a Public Stage but I am well known around New York as a first class Amiture for which I can show first class references.

I am American Fifteen (15) Years old stands Five (5) feet Four (4) inches in highth and weights One hundred and ten (110) lbs.

Hoping to have some instructions from you soon, I give my best wishes and wish your Asson success for ever. Yours respectfully

R. B*****.

The name of the writer is withheld in charity. Its publication might embarrass the young man if he should apply for a position as a stevedore or something else unpoetic—of which, however, there is little hope.

FRANK E. STOUDER, business manager for J. H. Simonson, the Fort Wayne manager, is in the city. Mr. Stouder's stay will be of short duration. He leaves for the West the latter part of the week.

CLEARINGS.

NOOR is so successful at the Strand Theatre, London, that Willie Edouin is canceling outside engagements to prolong its run.

A DAILY paper last week erroneously announced the return of Daniel Frohman from abroad. Mr. Frohman will not return until about the middle of July.

FLORENCE DUDLEY is visiting her parents at Columbus, Ohio.

HOWARD KYLE writes from London: "De Wolf Hopper and I are doing these parts for the first time, as fellow travelers. Every moment is occupied with some new joy that calls out all of Hopper's strongest superlatives."

HARRY CORSON CLARKE has gone to Narragansett Pier for a couple of weeks. The rumor that he has signed for next season is without foundation.

MANAGER JAMES G. MILLER, of Columbus, O., is camping with his family on the banks of the Big Walnut.

MARGARET MATHER is at Waukesha, Wis.

THE stock companies of A. M. Palmer and Charles Frohman will both make their metropolitan appearance late next season. The Empire Theatre, in which Mr. Frohman's company will appear, will probably not be ready much before the new year, and Mr. Palmer's company will not come to town before February.

MAE BAKER, who has been visiting her parents at Columbus, Ohio, left last week to join the Spencer Opera company at Uhrig's Cave, St. Louis.

ROSS SNOW, of Vernona Jarbeau's Starlight company, is passing the Summer at his home in Springfield, Ill. He is re-engaged for the Jarbeau company.

JOHN G GRIFFITH will star as Mephisto in Leslie Davis' Faust next season. Mr. Griffiths is summering at Springfield, Ill.

A CHANGE is made in the programme of the Casino roof-garden entertainment this week. La Granadina is dancing two Spanish dances new to this country; Stainville adds to his popular hits by imitating several well-known Americans to whose faces he has given study; the Espinosa ballet quartette introduce a new ballet entitled L'Italia; M. Felix appears in a new specialty, and Mabel Stephenson sings new bird songs; while the new-comers are Lizzie Derious Daly, Odellyska, a cafe chantant singer; Duncan, the ventriloquist, and the Girards.

FREDERICK PAGET is negotiating for the English rights of By Proxy, which was successfully produced at the Boston Museum on Monday night. Charles Klein, the author, who is now in England, is said to be desirous that Miss Paget shall create in London the character of the adventuress now being played by Helen Russell.

HUGH FAY says that when he was at Hot Springs, supposed to be dying of consumption, there was a man there named Mulligan, who was likewise on the schedule for an early hegira. "We were so slim," said Fay, "that we could pass one another on a twelve-inch board without touching. One day Mulligan got a postal order for $20. The cashier paid him in silver, and when he got back to the hotel he was so exhausted from carrying it that he gave me half the money to save his own life."

FRANKLIN SARGENT says: "There are some misconceptions prevalent regarding The Theatre of Art and Letters. The plays to be presented are not all of the realistic order. On the contrary, we shall give a hearing to several varieties of plays. We have no prejudices. Our selections will have an artistic or a literary value. The Theatre will be separate from the dramatic academy at the Berkeley Lyceum. The actors will be professionals, not pupils or amateurs. If the stage of the Berkeley cannot be sufficiently enlarged we shall give our performances at one of the theatres. One play a month will be produced, beginning in November. A dress rehearsal and one performance will be the only representations of each play. Many of the details of the season have not yet been arranged. We shall be glad to examine plays by unacted authors."

CARL SMITH, Ida Burrows and Helen Brooks left Sunday for the Northwest. They have been engaged by Manager Cordray for his Portland and Seattle stock company.

JOHN WOODWARD, Lillian Keene, May Doris, Dollie Thornton, Stella Dale, and Ben Honor are among the engagements for the Trip to the Circus company, which will open at McVicker's Theatre, Chicago, on July 30.

JAMES P. MATTHEWS is seriously ill.

KATIE PUTNAM and her husband, Harry Emery, are at home in their new house on Coltax Avenue, Benton Harbor.

THE following are the names of the actors that George Osbourne, during his recent visit to this country, engaged for the Alcazar Theatre company, San Francisco: Victory Bateman, Mattie Earle, Merri Osborne, Maggie Chambers, Walter S. Hale, Charles G. Craig and Milton Lipman. The season at the Alcazar will open Aug. 1.

SEYMOUR G. HESS has been engaged by Charles Frohman.

HERRMANN'S THEATRE, during the coming season will be devoted exclusively to short engagements of combinations. It is not unlikely, however, that Lew Dockstader's Minstrels will again be seen at this, their old home, for an extended run next Spring.

BENTON HARBOR, Mich., is growing very popular with professionals. Quite a number have arrived for the Summer siesta.

PAT GILMORE and his band are at Manhattan Beach again. The first concert was given on Saturday. The engagement at the Madison Square Amphitheatre was not especially profitable, as the roof garden attractions proved more seductive than the concerts below. It was no uncommon thing on warm evenings to find Gilmore and his big band playing to a handful of people while the roof space was packed to its utmost capacity.

WHY HE WAS EXCLUDED.

Albert Cowles, a resident of Des Moines, Ia., brought suit in the District Court of the State of Iowa for $1,000 damages against the Wonderland Amusement Company, of Des Moines, because their employés refused to sell him a ticket or to allow him to enter the house, the Wonderland Museum and Bijou Theatre.

The case came up for trial before Judge Balliet and a jury. Cowles based his suit on the plea that he was excluded from the Museum because the manager and the attachés at the box-office, by their action, put him in the category of "disreputable, improper, or objectionable characters," whom they would not sell tickets to or allow in their house. The plaintiff admitted that the Museum people "gave no reason whatever for excluding him."

The sworn statements of the Museum people went to show that Cowles had a severe tussle with John Barleycorn, who had literally smote him hip and thigh. The plaintiff, when he presented himself at the box-office, was "all tattered and torn" and covered with slush and mud, for it was a rainy evening in last November. The evidence showed "that besides the mud and slush as aforesaid which covered the plaintiff and ran down to the hem of his garment, there was an extensive and well-defined rupture in one leg of plaintiff's pantaloons."

In his charge to the jury Judge Balliet, among other points, said: "The managers and those in charge of the entrance of a theatre or place of amusement are charged with the responsibility of excluding, and it is their duty to exclude, from such theatre or place of amusement all persons who by reason of their physical conditions or the conditions of their clothing, would be offensive to good and decent people there assembled, or about to assemble; and if in doing so they exercise a reasonably sound and fair discretion in the premises they will not be liable."

The trial lasted two days. The jury rendered a verdict for the defendants. Cowles' counsel filed a motion for a new trial on May 20. The motion was denied last week.

A NEW PLAYERS' COLONY.

Peak's Island, Portland Harbor, about three-and-a-half miles from Portland, Me., which is in plain view across the bay, is becoming prominent as a resort for professionals seeking Summer rest. For years the place was known to actors who played brief engagements during the hot months at Greenwood Gardens or under the Pavilion amphitheatres. The coolness of the place and the beauty of its surroundings, however, so impressed the casual Thespians that all made efforts to resort to it regularly, until quite a colony was finally established.

Since Bartley McCullum secured control of the new Pavilion Theatre, a wooden structure built on the site of the former amphitheatre, he has induced a more prominent class of professionals to visit it, and now all who have once enjoyed the comforts of the place seek re-engagement. With these there are many of leisure at this season among the visitors.

Edward P. Sullivan has rented a cottage, where he will prepare himself to support Louise Aydelle next season in The Runaway Wife. Clarence Arper and Lorene Atwood, of Milton Nobles' company, are also there, and Manager Foss, of Old Jed Prouty, has a cottage. Ida Mortimer, with Carrie and Fred. Mortimer, have also a cottage of their own. T. C. Howard is booking the route of The Runaway Wife from the Mineral Spring House. Emma Pollock, Evelyn Pollock, and Ada Lewis, of Harrigan's company, arrive this week, immediately on the close of Harrigan's tour.

Bartley McCullum is a native of Portland, and resumes his family name, P. J. McCullum, during his Summer stay. Popular on the stage, he is also a power in his ward, and has the wealthy Casco Bay Steamship Company at his back. Next season will probably see a new theatre built especially for him. He opened on Monday, June 27, with The Paymaster, somewhat embarrassed by the sudden and unexplained absence of his leading man. James Horne read the part. The scenery and performance were good, and McCullum and Edith Pollock took the honors.

Greenwood Gardens has a fine park, with an observatory, a menagerie, an aquarium, a restaurant, a band stand, and a wooden Summer theatre. The place has been losing ground, but its manager, Howard Knowlton, has taken a partner this season in the person of Al. Haynes, who made money in the old Nickelodeon and Palace Theatre, Boston, and who was recently manager of the Palace Theatre, Philadelphia. They open this week with a strong specialty company.

JENNIE WEATHERSBY'S ACCIDENT.

Jennie Weathersby was injured quite severely during the opening performance of Sinbad, at the Garden Theatre, on Thursday night.

Miss Weathersby was playing the eccentric comedy part of Maraschina. In the first act the business of the piece required her to jump over a wall, supposably into the water. In making this plunge Miss Weathersby struck her kneecap and fractured it.

The accident caused confusion and dismay, for Miss Weathersby's part was an important one. A substitute was hastily dressed and made up for it, going on as a lay figure merely and speaking very few of the lines. The audience could not understand this sudden extinction of Miss Weathersby's comic talents, for nobody in front seemed to know that another person was finishing the performance.

It is not likely that Miss Weathersby will be able to return to the Sinbad cast during its eight weeks' run in this city. Fortunately for the company Jessie Villers, who played Salmagundi in the opening performance, acted Miss Weathersby's part in the Chicago production, and she has taken her place permanently. Ada Dare is now filling the part of Salmagundi.

CUES.

THE HARVEST MOONS will open the season at St. Catharines, Canada, on Aug. 4.

THOMAS R. PERRY, for the past four years with Pete Baker, will be the business manager of 8 Bells.

THE title of the play in which Andrew Mack is to star under the management of Fred. Hodgson has been changed from Wicklow to Irish Loyalty. Rachel Dean and A. W. Pursell have been engaged for the company.

HARVEY THOMPSON has been engaged by Gus Williams.

MAUDE L. ROBINSON has signed with The Spider and Fly company.

CARRIE SWEENEY has signed with The Pulse of New York company.

MELITTA AND MINERVA ADAMS have signed with Monroe's Aunt Bridget company, which opens on Sept. 12.

FRED. FELTON and James Green are the guests of Manager Simon at Benton Harbor, Mich.

IT is rumored that Thomas W. Prior, manager of the Digby Bell Opera company, has been negotiating the sale of an interest in that organization.

JOHN D. GILBERT, the comedian, has written an operatic comedietta called State Capital, which will receive a production next season.

GUS REYNOLDS, the character actor, who is very well known on account of his connection with a number of Irish dramas, and Barney Reynolds, the German character comedian, will be seen in Fatherland at the Union Square.

P. AUGUSTUS ANDERSON, who has been playing the Greek in My Jack for the past two seasons, will very likely have a prominent part in Walter Sanford's new production, The Power of Gold.

NEGOTIATIONS are pending between a number of prominent actors and John W. Hamilton, by which several weeks' time for the production of well-known comedies may be secured at the Fifth Avenue Theatre, beginning about the middle of the month. In case satisfactory arrangements are brought about, the actors will work on the co-operative plan.

GERALD GRIFFIN will go with Patti Rosa next season.

GEORGE W. DEYO, for the past five years a leading member of Maggie Mitchell's company, has been engaged by Rich and Rosenbaum as the principal support to Lizzie Evans, in her new play, The Village Blacksmith. Mr. Deyo has a professional card in THE MIRROR.

SCOTT MARBLE, the playwright, is hard at work on The Night Express, the new play which George Keogh and Harry Hine are to produce during the coming season. He expects to have the play completed in a couple of weeks.

SHERMAN BROWN, manager of the Davidson Theatre, Milwaukee, has arrived in the city, and established his headquarters at Frohman's Exchange. Mr. Brown, who is one of the most popular of out-of-town managers, expects to remain in the city for several weeks. He is enthusiastic in speaking of the monetary success of the Davidson Theatre during the past year.

W. L. LYKENS has gone to Chicago on a business trip. He will be absent about one week.

ALL the parts for A. Y. Pearson's production of The White Squadron have been filled. The cast will embrace twenty-five persons, and there will be two hundred in the production. The engagement at the Fourteenth Street Theatre is for five weeks.

THE plans of Newell Brothers and Dinkins, managers of the Twin Stars' Operator company, are fast perfecting for the season. Ella Gardner, who made a success as the adventuress in A Knotty Affair, has been engaged by them, as has also Stewart Taylor, formerly stage manager of Jacobs' Academy in Rochester. Jessie Wyatt, who has been engaged to originate the ingénue part in The Operator, is visiting friends in Kentucky, and William Newell is enjoying himself at Asbury Park.

OTTO BARNOW, the Boston pianist, is summering in Kansas City.

IN his preparations for The Black Detective, Manager Daniel Shelby is displaying great enterprise. New printing exhibited at his office, 40 West Twenty-eighth Street, is novel and effective. Joseph W. Frankel will represent the attraction in advance.

A PLAY entitled My Molly Bawn, by John Walsh, author of Irish Inspiration, An Irishman's Love, etc., has been written for Frederick Peters, of Harrigan's company, and will be produced in Boston on July 18. Mr. Peters will sing "The Low Back Car," "Molly Bawn," "Minstrel Boy," and "My Molly is Waiting for Me" in the play.

OUT OF TOWN THEATRES.

Alexandria, La.

EXCHANGE OPERA HOUSE.

Centrally located. Dressing rooms conveniently near and heated, and a part of Exchange Hotel.

A population of 5,000 to draw from.

Now booking for season of 1892-93.

EXCHANGE OPERA HOUSE.

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ALAMEDA OPERA HOUSE.

Only ground floor theatre in the city; lighted by gas and electricity; heated by steam. Stage, 36 ft. wide; 30 ft. deep, with a 27 ft. opening; 14 ft. Flats and Wings.

First-class combinations shared. Address

H. H. DONNELL, Manager.

OUT OF TOWN THEATRES.

Berwick, Pa.

P. O. S. OF A. OPERA HOUSE.

POPULATION, 4,000; SEATING CAPACITY, 600

SCENERY COMPLETE; STAGE, 27x40.

Open time months of May, June and July.

A. E. SHUMAN, Manager.

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THE FAIR OPERA HOUSE

Just completed. Seating capacity, 700. Parquet, Dress and Family Circle all fitted up with Andrews' opera chairs. Stage fitting for first-class attractions. Electric light, steam heat, and good show town. Only first-class attractions booked for 1892-93.

The Fair Opera House.

ARTHURS & CO., Owners and Mgrs.

Charleston, W. Va.

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The State Capital. Population including suburbs, 15,000. One of the handsomest in the South.

Seating Capacity, 1,460.

Now booking for 1892-93.

H. S. BURLEW, Manager.

Columbus, Kans.

COLUMBUS OPERA HOUSE.

Only house in the county seat of Cherokee Co. Large mining camps and powder works within a few miles of city. For open time, terms, etc.,

Address

E. B. CURRAN, Manager,

Columbus, Kans.

Dennison, Ohio.

KIPP'S OPERA HOUSE.

Close to depots of Pennsylvania Lines and Cleveland, Lorain and Wheeling Railroads. Electric lights throughout. Large stage, fully equipped with scenery, etc. House seats 800. Population to draw from nearly 20,000. Only house in the city. Now booking season 1892-93. Only first-class attractions solicited. Address

SAM KIPP, Prop. and Mgr.

East Stroudsburg, Pa.

ACADEMY OF MUSIC.

150 yards from D. L. & W. Depot. Largest and best equipped house in the country; 7,000 population in circuit to draw from, including Stroudsburg of 3,000; one mile distance from depot; two large dressing rooms, two drop curtains, fourteen sets scenery, four private boxes; house lighted by gas. Booking for season 1892-93.

J. B. SHOTWELL, Manager.

Fayetteville, Ark.

Season 1892-93.

WOOD'S NEW OPERA HOUSE.

Ground floor, electric lights, folding opera chairs. Stage, 50x30. Seats 650. Has direct railroad communication with Springfield, Mo., Joplin Mo., Carthage, Mo., Fort Smith, Ark., Little Rock, Ark.

Fayetteville is the seat of the Arkansas Industrial University, with 500 students. Address

JOHN P. WOOD, Prop. and Mgr.

Gouverneur, N. Y.

UNION HALL OPERA HOUSE.

Newly refitted; thirteen sets new Scenery; five Dressing rooms. Seating capacity, about 700; Electric lights; Draws from 6,000 Population; Location, half way between Watertown and Ogdensburg. Now booking for 1892-93.

WANTED—Good attractions only. Address,

W. F. SUDDS.

Gainesville, Texas

GALLIA OPERA HOUSE.

Now booking for 1892-93. Plenty open time for good attractions. Have no agents. Belong to no circuit. Make my own contracts. If you are coming to Texas, you cannot afford to miss Gainesville. Population, 10,000. The gate city to Texas. Perfect railroad connections. House on ground floor. Address all letters to Denver, Col., till Aug. 15.

PAUL GALLIA, Manager.

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LEETONIA OPERA HOUSE.

We are on two railroads. 3,500 people to draw from. Good house, well lighted and heated. A good show town. Write for open time.

W. HARRY SCHMICK, Manager.

Lockport, N. Y.

FOSTER'S CIRCUIT.

BODGE OPERA HOUSE, Lockport, N. Y.
NEW GRAND OPERA HOUSE, Albion.
ORPHEUS PARK THEATRE, Niagara Falls.

One good attraction per week plays to better business than in the large cities.

Summer attractions wanted at Niagara Falls.

Address

H. A. FOSTER, Rochester, N. Y.

Lyons, Iowa.

LeGRANDE OPERA HOUSE.

Good open dates in May and June for first-class companies only. Capacity, 1,000. Full set new scenery. Folding opera chairs. Electric light and gas.

G. W. ASHTON, Manager.

Now booking season 1892-3. New York address, H. S. Taylor's Exchange, 18 West 28th St.

Menominee, Mich.,

TURNER OPERA HOUSE.

Population, 12,000.

Fine ground floor. Commodious stage, with all modern conveniences. Inclined floor with new opera chairs. Capacity, 1,000.

Time all filled for season 1891. Now booking for season 1892-93.

The reputation of this house as a winner is well established.

FRANKLIN H. BROWN,

Lessee and Manager.

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SEYMOUR OPERA HOUSE.

None but first-class attractions booked at this house. Well stocked with scenery. 2d Brass band. Population of town, 4,000. Seating capacity, 900. New opera chairs; size of stage 21x50. Large dressing rooms. Electric lights throughout. Main line D. L. W. & W., N. Y. & Pa. RR. and Rochester division Erie RR. Special rates with hotels. Bill board facilities best in the country. Space in both newspapers. NORMAN A. SEYMOUR, Prop'r.

OUT OF TOWN THEATRES.

Middletown, Conn.

McDONOUGH OPERA HOUSE.

UNDER SAME ROOF AS McDONOUGH HOTEL.

Fully stocked with scenery, and house now being thoroughly renovated and redecorated.

Seating capacity, 774.

RENT REDUCED TO $35.00.

A. M. COLEGROVE.

Montgomery, Ala.

Population, 40,000. | No opposition.

OPERA HOUSE. | THEATRE.

221 and 214 Bibb Street, Cor. Monroe & Perry Sts.

First-class attractions. Regular prices.

For dates, terms, etc., Address

G. F. McDONALD,

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NEW TEMPLE THEATRE.

Population, 25,000. Seating, 1,100. Ground floor. Fire-proof.

WANTED—A-1 REPERTOIRE CO. WEEK OCT. 3.

MOST IMPORTANT DATE OF SEASON.

For particulars address

A. G. SWEENEY, Manager.

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VICTORIA OPERA HALL.

Plays first-class attractions only. Population to draw from, 6,000. Seating capacity, 750.

Good stage and scenery. Four dressing-rooms.

Correspondence solicited.

Now booking for season 1892-93.

W. E. REYNOLDS, Manager.

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PRATT OPERA HOUSE.

Just completed. Everything new and first-class. Dressing-rooms on stage floor. Seating capacity, 650. Population, 4,000. Electric light.

Address,

E. N. M. PRATT, Proprietor.

Port Jervis, N. Y.

THEATRE NORMANDIE.

The only fully equipped and first-class house in this city. Newly refitted and modern in every respect; seating capacity, 900. Dressing rooms on stage floor. Electric light, gas and steam heat. 12,000 to draw from. Best terms offered. Now booking season 1892-93. Address Theatre Normandie.

PORT JERVIS, N. Y.

Pottstown, Pa.

THE NEW GRAND OPERA HOUSE.

To Theatrical Managers: The new house is on the ground floor; seating capacity, 1,400; stage, 68 feet wide, 42 feet deep, 52 feet to gridiron, 42 feet between girders of fly galleries; fourteen sets of scenery; four proscenium boxes. Lighted by electric lights, heated by steam. Positively the finest and most complete of any playhouse in this State. Now booking for 1892-93.

C. F. STROHL, Manager.

Richmond, Indiana.

GRAND OPERA HOUSE.

PLAYING ONLY ONE ATTRACTION PER WEEK. GOOD ONE-NIGHT STAND FOR FIRST-CLASS ATTRACTION. SECOND-CLASS NOT WANTED.

Now booking for next season.

WM. H. BRADBURY & SON, Managers

Shamokin, Pa.

G. A. R. OPERA HOUSE.

The house is first-class in every particular seating 1,400 with standing room for 300 more. There is a population of 21,000 to draw from.

Booking for season of 1892-93. For open time apply to

JOHN F. OSLER, Manager.

Seneca, Kansas.

GRAND OPERA HOUSE.

Good one night stands for first-class attractions. Second-class not wanted.

On direct line from Kansas City and St. Joseph, Mo., to Beatrice, Lincoln and Omaha, Neb.

A few more attractions wanted for this season.

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New building. Opened Feb. 8, 1892. Seating capacity, 1,000. Stage, 35 ft. deep, 60 ft. wide. Gridiron, 51 ft. Between tie rails, 40 ft. Adjustable grooves, 16 to 20 ft. Proscenium opening, 25 ft. high, 33 ft. wide. On main line Pennsylvania R.R. Fully stocked with new scenery.

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Midway between West Uhrichsville and East Dennison. Recently remodeled and stage refitted with new and elegant scenery from Sosman and Landis' Studio, Chicago. Seats 600; electric light; dressing rooms on stage floor; only house in the city. 8,000 population to draw from. Now booking for season 1892-93. Address

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NOW BOOKING FOR SEASON 1892-93.

The handsomest and best appointed theatre in Central Iowa. Built, 1877; remodelled, 1884. Do not confound this with the so-called new house opened 1888. This is the old house and playing all the first-class attractions. BE EXPLICIT in addressing all applications for time and terms to

C. WATSON, Manager,

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WINCHESTER OPERA HOUSE

New, attractive, and modern in architecture, seating 1,000. Population, 6,500. A growing place with six railroad outlets. Playing only one attraction per week. None but good attractions wanted. Now booking for season 1892 and 93.

WILLIAM MILLER, Manager.

TO PUNISH FRAUD.

THE DRAFT OF THE PROPOSED LAW PRESENTED.

It Declares Theatrical Confidence Men Criminally Responsible for the Swindles Perpetrated on Actors—A Measure that will Protect the Profession and Benefit Honest Managers, Too—Endorsed by Louis Aldrich and Many Others—Actors to Petition the Legislature to Pass the Bill During the Next Session—How Every Professional Can Help the Cause.

Last Thursday THE MIRROR received from ex-Judge A. J. Dittenhoefer the draft of the bill he had been requested to prepare, with a view to secure a law that will punish the theatrical confidence men that engage actors in New York under false pretences of pecuniary responsibility and then "strand" them, under distressing circumstances, in other parts of the country.

Following is the text of the bill, which it is our intention to have introduced in the Legislature of this State during its next session and which, with the assistance and coöperation of the profession, we confidently hope will become a law:

AN ACT TO PUNISH FRAUDS COMMITTED AGAINST ACTORS.

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

SECTION 1. Any person who makes any false statement, representation or inducement to an actor to procure said actor to enter into an engagement, contract or agreement with him, under which contract said actor is required to render services outside of this State, and who, after said actor has left this State under said contract, engagement or agreement, terminates the same or discharges the said actor without cause given by said actor for said discharge and fails to pay said actor in the State in which the engagement, contract or agreement has been terminated, the money due to said actor under said engagement, contract or agreement and in addition a sufficient sum of money to pay his fare to the place in this State from which said actor left to perform said engagement, contract or agreement, is guilty of a misdemeanor.

SECTION 2. The word "actor" in this Act shall be construed to include any and all persons connected with theatrical, dramatic, or operatic representations.

SECTION 3. This Act shall take effect immediately.

It will be seen that the proposed Act provides for the trial, conviction, and punishment of any person that fraudulently induces an actor to go out, fails to pay him his salary, and neglects to pay his transportation to the place in this State from which he started. Of course, it is only when these wrongs attend the termination of an engagement that has been entered into by the actor under false representations and inducements by the employer that the latter is held to be guilty of a misdemeanor.

If this bill becomes a law, there will be an end to such swindles upon actors as were denounced at the last annual meeting of the Actors' Fund.

Desiring an expression of opinion from Louis Aldrich—an actor who represents the sentiments and the interests of many actors, and who has been prominent as the spokesman of reform on many occasions—THE MIRROR communicated with him and received the following response:

BOSTON, June 30, 1892.

To the Editor of the Dramatic Mirror:

SIR.—In response to your written request, asking for my opinion of the movement on foot to obtain a legislative enactment for the protection of actors engaged by swindling managers under false pretenses, etc., I would say that I think such a movement a most commendable one, and feel sure that not only the actors will approve, but all reputable theatrical managers will do the same, for it is for the protection of managers as well as actors that such a law should be made.

It would remove much, if not all, of the "fly-by-night" competition out of the way of responsible managers. It is a pity that the latter have not an association of their own which would weed out the confidence men engaged in management, and at the same time protect the honest manager from extortions of all kinds.

But though I am heartily in accord with the movement that you inform me has been started, I cannot think well of the rough draft of the bill as framed by Judge Dittenhoefer that you kindly sent for my inspection. It may be presumptuous for a layman in law like myself to criticise the work of so able a jurist, but I do not think that the amendment as proposed by the Judge covers the case. There is nothing for the actor in New York city or State who is defrauded by false representation of these (confidence men) managers.

Besides, what the Judge recommends might give rise to bad litigation from actors that are rightfully discharged, bringing unjust suits, for I hold that the law when framed should protect both parties to theatrical contracts—*honest* managers as well as *honest* actors.

Some time ago I proposed in the Edwin Forrest Lodge of the Actors' Order of Friendship to make by legislative enactment an actor's salary the first lien upon the receipts of each performance in which said actors or actresses are engaged—just the same as a mechanic's lien holds before all other debts upon the buildings they are engaged in constructing, or a cashier's or a clerk's salary holds first upon the assets of a business firm or a railroad company, etc.

The Actors' Order has lately placed in my hands the work of trying to get such legislation at Albany, and the attorney of the lodge Robert H. Griffin, Esq. (with Colonel Ingersoll), has the matter under consideration.

I would much like both ideas to be drafted together, if possible, and that would prevent swindling of the actors in the large cities of New York, and give a chance for them to obtain their salaries before the entire receipts are taken from the box-office for rent, printing, share of theatre, etc (under contract), as is now too often the case.

I cannot see why the ladies of the ballet or chorus and the smaller-salaried people do not protect themselves in outrageous cases where they do not get even their first week's salaries, which they could do by bringing suit under the Working Women's Act, made for the protection against sharpers of women who engage in work of all kinds. Is their neglect to do this pride because they do not wish to be called working-women? I hope not. Indeed, I feel sure that no such feeling can exist any more than it should prevent all of our profession, headed by the Actors' Order of Friendship, from working for a law, for their own protection, as you now propose, and in addition thereto, making, as I would suggest, an actor's salary a first lien upon the receipts of each performance in which he is engaged in the same way and manner that a mechanic's salary is the first lien upon any building that he may be working on or in. Truly yours,

LOUIS ALDRICH.

The proposed Act to Punish Frauds Committed Against Actors, drawn by Judge Dittenhoefer at the instance of THE MIRROR, will, of course, be subject to amendment. It is designed, in its present form, as a test of what may be enacted to prevent prevailing abuses, and, like all reformatory measures, it must pass through the hands of the law-makers at Albany, whose judgment in perfecting it will be assisted by the facts and by expert legal opinion. There is little doubt that it will be so drawn, finally, as to protect the rights of those who sadly need protection, and to punish those who selfishly and dishonestly attempt to speculate upon the abilities and circumstances of actors.

The opinion of Louis Aldrich, expressed in his letter to THE MIRROR, scarcely does justice to Judge Dittenhoefer, as Mr. Aldrich's criticism was based on a preliminary suggestion by the Judge, whose later draft, as published in THE MIRROR, when understood with reference to the law in this State, will be found to offer a sufficient remedy in the premises. Mr. Aldrich's suggestion as to giving actors a lien for salary upon receipts is a good one, and is heartily endorsed by THE MIRROR, but it is a civil remedy, and cannot therefore be embraced in the present bill, which authorizes criminal process. For the present purpose—a step in the direction of reform—the bill as it now stands will encourage those interested. Mr. Aldrich's idea is worthy of furtherance by itself and on its own merits.

To those not familiar with the laws of this State as to debt, the bill may seem insufficient, if not impotent, within the State itself. The fact is that the spirit of existent State statutes, and their literal terms as well, are against imprisonment for debt unless the most apparent fraud accompanies or is a part of the transaction. And even one subjected to arrest by reason of fraud in contracting a debt may escape imprisonment by giving a bond to remain within the jurisdiction of the court. There is, of course, a civil remedy in such cases; but while the law is so tender of the liberty of the debtor as to discourage imprisonment, it will be seen that care is necessary in preceding to correct the abuses of which THE MIRROR has complained.

The bill drawn by Judge Dittenhoefer will, in its present form, accomplish much more than is apparent upon a casual reading of it. As to the objection that it will not protect the actor in this State, it may be said that it will protect the actor in many ways. The great majority of complaints of deceived and stranded actors are based upon their experiences in other States. That is to say, they engage in this city—where most of the fly-by-night schemes are born and organized—and are taken out into other States where their misfortunes accrue. This bill covers all such cases. The manager who entices people out of this State to misfortune elsewhere is just the man upon whose shoulder this bill puts the heavy hand of the law. His offense is made a misdemeanor, and under the law he is extraditable and can be punished by fine and imprisonment.

The percentage of collapses that involve great hardship is very small in this city and State. A remedy for them will probably be evolved. This bill offers a remedy for the greater number of theatrical swindles that cause suffering.

During the time that will elapse before the Legislature convenes again at Albany a good deal of work will have to be done to insure success.

In the first place, the bill must be thoroughly discussed by the profession. Amendatory suggestions will be received. As we have pointed out already, the details of the bill can be altered or reshaped, if it is found to be desirable, when it goes into the hands of the legislators.

In the second place, it is not only desirable but essential that the measure shall have the general endorsement and the support of the profession. When it is presented at Albany, its friends must be able to say that it represents the desires and needs of the dramatic profession. For this reason we urge all actors, actresses and managers that are in favor of punishing the swindlers that defraud their unprotected brethren to send us their views, their sympathy with the object in view, and their willingness to coöperate in achieving it.

In the third place, a petition to the legislature has been prepared, to be signed by actors and managers. It is worded as follows:

To His Excellency, Roswell P. Flower, Governor, and the Honorable the Senate and Assembly of the State of New York:

WHEREAS, A large number of actors are now and for years past have been constantly exposed to hardship, suffering and loss of employment, owing to the fraudulent acts and practices of so-called theatrical managers who engage them professionally under false and specious representations of pecuniary responsibility only to take them to distant places in the United States and there to desert them without funds or the means to return to their homes, and

WHEREAS, There is not at the present time in the laws of this State any provision for the arrest, trial and conviction of such offenders, or for the protection of the persons that they victimize;

THEREFORE, The undersigned members of the dramatic profession, and citizens of New York, respectfully petition the Senate and Assembly to enact, and the Governor to approve the following bill, entitled "An Act to Punish Frauds Committed Against Actors."

The text of the bill is also given.

Printed copies of this petition, with blank for signatures, will be placed early this week in various places where professionals resort. They will be found in the Actors' Fund rooms, in the offices of the various theatrical clubs and societies, in the dramatic agencies and exchanges, and in the DRAMATIC MIRROR office. The names of the signers will be printed in THE MIRROR from time to time.

When the Legislature meets it will receive the bill from the hands of a committee of representative actors, who will go to Albany fortified, we hope and expect, by the written demand of a vast army of their brethren.

Meanwhile, we shall give the profession every opportunity to publicly endorse this reform measure.

Every actor and manager that heard of the proposed bill on Friday and Saturday gave it hearty endorsement. The haunts of the profession and the agencies were well-nigh deserted both days, owing to the fact that numbers had gone out-of-town to spend the Fourth. THE MIRROR went to press on Sunday morning this week on account of Monday being a holiday, it was impossible in that limited time to obtain the opinions of more professionals than are given here.

GUS BOTHNER: "The plan to pass a law guarding actors against unprincipled managers is a good one, and will be endorsed by everybody who favors square business methods. I would go even further, and make it obligatory upon managers whose responsibility is doubted to deposit a sufficient sum to guarantee salaries for a number of weeks ahead."

NEIL O'BRIEN: "THE MIRROR is certainly the actor's friend."

MARK MURPHY: "Count me in. I am in full sympathy with the measure."

ESTELLE LYON: "Surely the entire profession will favor the passage of such a law."

JOHN D. GILBERT: "If a Chicago actor is allowed to speak his opinion, I should say 'Great!'"

E. P. MAWSON: "It is remarkable that the idea has not been introduced before."

WALTER SANFORD: "The bill is undoubtedly a good one. A clause for the protection of managers, also, might be suggested."

J. M. NUGENT: "It is a splendid idea."

J. J. SPIES: "Of course some changes may be necessary, but the idea is excellent."

W. J. HURLEY: "I think the bill will supply a long-felt want."

W. C. MANDEVILLE: "THE MIRROR is entitled to much consideration for its thoughtfulness of the actor. I am strongly in favor of the bill."

R. L. SCOTT: "That catches me every time."

JOHN W. RANSONE: "The passage of such a bill would undoubtedly greatly benefit the actor."

MARY TIMBERMAN: "I should think that all actors would be very grateful for the passage of such an act. I know I should, although I have been fortunate enough never to have been left in a position where it would prove of benefit to me. I think, however, it is a splendid movement."

FRANK W. SANGER: "The proposal of THE MIRROR to procure the enactment of a law against the operations of irresponsible managers who deceive the public and victimize actors is a movement in the right direction. Of course, so far as the profession is concerned, it should lie with the actors themselves, rather than with managers, to take the initiative, because the actors have more at stake in the matter than the regular managers have, and such a law, for plain reasons as to the greatest good to the greatest number, etc., would be better sought by the actors. All reputable managers, however, for their own interest, ought to favor this measure. I am in favor of it."

AGNES BURROUGHS: "It is a splendid thing. Of course I approve of it. No one connected with the profession that has the profession's interest at heart can fail to favor such a necessary and urgently needed measure. The destitution and the privation to which many stranded actors are subjected on the road are heartrending. This bill ought to give ample redress."

CLARENCE J. FLEMING, manager of Rosina Vokes: "I think THE MIRROR's movement for the passage of a law to make irresponsible managers really responsible to the people they take out on the road ought to enlist the coöperation of every actor and actress and manager of standing in the profession. There are few people outside of the profession who have any idea of the hardships which people engaged by dishonest managers undergo. There are probably many in the profession who do not know of these hardships from personal experience; but the experience of the victims are nevertheless at times pitiful. Actors and actresses are frequently engaged by men who tell them golden tales of prospects, and in their earnestness to do as well as they can they listen to the tempter and venture only to be thrown out in some strange city without a dollar, and, worst of all, without redress. Quite often they forego really substantial engagements to sign with a deceiving manager, and thus not only lose their time but opportunity."

ASSISTANT-SECRETARY LAURA H. GRASSY, of the Actors' Fund: "I do not see how any one that has the best interests of the profession at heart can refrain from enthusiastic support of THE MIRROR's plan to hasten the day when dead-beat managers may be punished for their dishonesties toward people whom they deceive into signing with them. In any other business such frauds as are perpetrated upon deserving actors and actresses by irresponsible managers would be dealt with in the criminal courts."

CHARLES A. VISNE: "The actor is proverbially unbusinesslike in his commercial dealings, and up to the present no legislative measures have been taken to protect him. I am sure that if THE MIRROR secures the passage of this law it will deserve the gratitude of the entire profession."

J. J. FITZSIMMONS: "I am heartily in favor of the enactment of such a law, and the bill proposed by THE MIRROR has my heartiest endorsement."

COLONEL T. ALLSTON BROWN: "I am heartily in favor of any plan that will punish dishonest managers, and therefore I am in favor of this proposed act. The great trouble, however, frequently lies with actors, who, on a promise of five dollars a week more by a notoriously dishonest manager than they can get from a responsible manager, will take the dishonest man's offer, and repeat the experience from season to season without appearing to learn anything."

The Tribune June 30.

A bill is to be presented at the next session of the Legislature for the purpose of protecting actors against managers who engage them under false representations of substantial financial backing and then leave them stranded in some distant part of the country, without pay and without means of getting back to New York. Ex-Judge A. J. Dittenhoefer is framing the law, and several prominent actors and managers are interested in promoting its passage. Every Autumn many small theatrical companies start on tours of the country, and an enormous proportion of them is almost or wholly without financial resources. Many, perhaps more than half, fall within a few weeks, and the actors are left without money, far from friends or employment. In such a case there seems to be no redress against the manager. Laws in regard to obtaining money under false pretences do not apply, because he has obtained no money, but only services. The difficulties in forming the proposed law have been to define and specify the offence and to bring it into some category of violations of statute which is subject to extradition. It is not intended to implicate such managers as start out with small capital but honest intentions and representations, and then fail, but only such as fraudulently induce actors to join their companies by making them believe that they have means of conducting a successful season or of meeting losses.

REFLECTIONS.

LIDA MCMILLAN and HARRY W. FENWICK, of Malley and Lamb's A Fair Rebel company, are enjoying a cruise in the yacht *Lida* with a party of friends, including Manager William L. Malley. They will touch at the leading Long Island Sound resorts.

WILLIAM BUCKLEY, the minstrel, has been brought back to New York from England, suffering from a mental disorder. His condition will be examined into by insanity experts.

ED. ROWAS and GERALD GRIFFIN are fishing at Benton Harbor, Mich. When reports of the weight of the catch arrive at this office, they must, as usual, be accompanied by affidavits.

AFTER its return East, Nelson Wheatcroft and Edna Wallace will join Charles Frohman's stock company.

PATTI ROSA is spending the Summer at her home in Chicago. She writes to her manager, Will O. Wheeler, that she is in better physical condition than in years. Hard work had impaired her nervous system, an' she placed herself under the care of an eminent Chicago specialist with good result. Her next season will begin Aug. 29. Mr. Wheeler will again direct her business. The tour will embrace two trips to the Pacific coast, the South, and the British possessions from Halifax to Vancouver and Victoria. Miss Rosa will be the opening attraction at the New Temple Theatre in Owensboro, Ky., will inaugurate Manager Staub's possession of the Vendome in Nashville, and she will announce the result of the Presidential election from the stage of the Tabor Grand in Denver. A new play by Charles T. Vincent will be a feature. The company will include John W. Dunne, Joe Cawthorn, Maurice Darcy, Gerald Griffin, Edgar S. Halstead, David Young, John Findlay (stage manager), Ed. Carroll, E. A. Phelps (leader), Ada Lewick, Carrie Francis, and Fannie E. Jacobs. Ben Giroux will again be treasurer of the company.

FITZGERALD MURPHY'S new five-act Irish-American play for Carroll Johnson, is entitled The Irish Statesman. It is the story of the evolution of an ambitious lad from the cabin to Congress. The author still continues in advance of Mr. Johnson, who is now touring the Pacific Coast.

A GRAHAM admirer of Kate Castleton wants to know if that actress still sings "For Heaven's sake don't tell anybody that I had suit anying about id yet nod."

IN OTHER CITIES.

CHICAGO.

"El Dela" is making a bigger success than its predecessors at the Chicago Opera House. During the past week the theatre has been filled to its utmost capacity. I can truthfully say that the spectacular part of the performance has never been excelled on a stage before; a more beautiful or artistic scene than the second act (exterior of the soldier's camp) could not be seen. Changes and improvements are taking place every day. Foy and Lorraine have introduced new songs and made a great success. The Irving Sisters have new dance specialties. Ray Allen, of the sisters of that name, has joined the dancing corps of the co.

James A. Herne's Irish comedy effort, By Colburn, has made even a more favorable impression on Manager McVicker's large clientele than Uncle Nat. It is of a much more brighter and lighter order than the former production. The co. is evenly balanced and headed by Tony Farrell, for whom the play was written. The scenery was painted by Walter Burridge. Some of the scenes are especially noticeable for their truthfulness. Margaret Fleming is now in course of rehearsal by the co. and will soon be produced.

Thomas Q. Seabrooke and his mirthful comic opera, The Isle of Champagne, completed their fifth week at the Grand Opera House 2, and began the sixth the following day to a packed house. The success that has attended Mr. Seabrooke and the opera is not to be wondered at; it is most thoroughly deserved, for The Isle of Champagne is one of the few so-called comic operas really deserving of the name. Elvia Crox is a clever and bright little woman. Same 4-9.

Mollie Fuller's serpentine dance adds a little new interest to Miss Helyett. The operatic comedy is very pleasing at some points, and very unpleasing at others; sometimes it delights one, and yet a while, it shocks, and that's the best that can be said of it. It is doing a big business at the Columbia. Mrs. Leslie Carter, strange to say, seldom gets a hand during the performance. It's rather discouraging to her, as she is painstaking if not particularly brilliant. Same 3 o.

Hooley's attraction is Augustin Daly's co. in repertoire. The house was only fairly well filled last week. County Fair opens 3 for a long run.

Another week of success for Haverly's Home Minstrels at the Casino. Business has been large, and much delight is manifested in the performance of Press Eldridge, Larry Tooley, Jimmy Wall, Murphy Turner, and W. H. Windom. The afterpieces are bright and entertaining.

A very good performance is being given at the Alhambra by the Delange-Rising co. in Tangled Up and a curtain raiser by Burr McIntosh, entitled Why? The co. embraces Louis Delange, Will S. Rising, Alexander Clarke, Lottie Mortimer, who dances the serpentine dance in the second act, Agnes Stone and others.

Haviin's Theatre presents The Inside Track, which was some years ago played by Oliver Byron with great success. This closes a very successful season at this house.

The greatest of all Summer spectacles ever presented in this city is The Last Days of Pompeii, which is to be given Tuesday, Thursday and Saturday nights, weather permitting. It was seen for the first time Saturday evening, June 25. Five hundred people, 20,000 square yards of scenery, and thousands of dollar's worth of fireworks are used at each performance. The music is furnished by the Second Regiment Band, and the whole thing is under the direction of James Pain and Sons. The first of the performances was largely attended, and made a great sensation.

The current attraction at the Academy of Music is Seeing the World, which is doing fair business. Sports of New York 3-9.

Monday night, at twelve o'clock, a party of newspaper, theatrical, and railroad men went to Ora, Ind., for a day's fishing, etc.

Otis Harlan, of The Isle of Champagne, has been engaged to take Arthur Dunn's place July 3 in Ali Baba. Mr. Harlan has never attempted burlesque before, but has experience in comic opera, etc.

The Summer night concerts under the direction of Max Bendix, at the First Regiment Armory, are attracting large and fashionable audiences. The music rendered is excellent, and the orchestra is exceptionally well drilled.

The Barnum and Bailey Circus is doing a big business on the South Side this week. Their intention at first was to show three days on the North Side and three on the South Side, but three feet of water on the grounds at the North Side prevented the fulfilment of the engagement.

Max Goderwait has resigned from the treasurership of the Chicago Opera House, and Gus Barnes, formerly of Hoyt's Texas Steer co., has taken his place. Mr. Barnes comes well spoken of, and his friends will be glad to see him in the box-office of David Henderson's popular playhouse.

The great war drama, The Volunteer, will be produced at McVicker's Theatre 27 under the direction of J. H. Haverly, who promises that it will surpass any production of its kind ever played.

Sunday evening Messrs. C. A. Bennett, F. A. Keenan and E. F. Hendley, of Havlin's, were given a benefit at that house. A good bill was presented to a large audience.

Clara Qualitz, the premiere danseuse of The Isle of Champagne, has had herself photographed ascending from the neck of a champagne bottle. It is a great illusion.

The Humane Society stopped the performances of the juvenile opera co. at the Alhambra. Mrs. Burton Barnes, who had charge of the organization, has begun suit against the President of the Society for libel, claiming $50,000 damages, he charging her with cruelty. LYSTER J. CHAMBERS.

PHILADELPHIA.

The only novelties offered during the week were the performances of Mascagni's operas Cavalleria Rusticana and L'Amico Fritz, given jointly on the the same evening. The novelty of the affair and the great beauty of the two operas attracted large audiences to the Grand Opera House. Guille, Del Puente and Selma Koert-Kronold filled the principal roles, as at the original productions, and repeated the immense success achieved at that time. Ernani was also revived during the week and rendered in English with success. The Daughter of the Regiment and Carmen were also heard by well pleased audiences. Halevy's La Juive (The Jewess), is in rehearsal for production next week. The Flying Dutchman is underlined for the week following.

The hot weather has no apparent effect on the audiences at the Park, good-sized houses attending the presentations of the ever popular Erminie. The tuneful airs in this opera and the incessant humor, keep one on continual good terms with himself, and the houses are always happy ones. William Blaisdell, who was a very popular member of last Summer's co., returned to us this week taking his old part of Ravennes. The raging favorite, the widows' dance, was continued this week and wins three and four encores night y. Fay Templeton played Javotte for the first time in her career and made quite a success of the character.

One of last Winter's strong favorites occupied the attention of patrons of the Girard Avenue this week. It is Leonard Grover's popular comedy, Our Boarding House. Criptie Palmoni and Frank Doane, who has become wonderfully popular during his short stay here, fill leading roles formerly played by Robson and Crane. All the members of the resident stock co. have congenial roles, and the performance is capital.

Nellie McHenry's comedy, Three of a Kind, with Amy Lee in the principal role next. A never-failing crowd attends the Bijou from opening to closing time. The performance is lengthy and clever and the house invariably contains atmosphere of frigid type. Maud Ruth and May Adams lead a fifteen act programme for the current week. A small army of repairers and renovators have attacked the house, doing their work at night after the performance and in the mornings.

J. B. Roberts, the veteran elocutionist and teacher of acting, sailed for Europe on a three months' vacation. He will visit his old home in Scotland and other points of interest on the continent before his return.

Manager John A. Forepaugh has joined the large theatrical colony at Atlantic City seeking ozone and rest.

Manager Holland will close his season at the Girard Avenue July 9. The regular season was highly successful, but the supplementary one has by far met expectations.

So long as mercury desires to continue her triumphant march upward, just so long will the masses make themselves conspicuous by their absence from the theatres. The fickleness of this climate affords us an occasional cool spell, which is rapidly taken advantage of by our managers, but the outpouring of the vacation throng easily counteracts this.

The outlook for next season is, in the opinion of our leading managers, exceedingly bright. The best attractions on the road are booked here, and we have learned to expect that first-class shows playing Philadelphia never have cause to regret it. This, coupled with the fact that the benefit system will only take 25 per cent. on tickets sold, makes the prospect of traveling co. assume a more rosette line. Despite the fact that certain people are howling continually about the poorness of our last season, few, if any, first-class attractions suffered a loss, while many left with a large balance on the right side of the ledger, as the result of their Philadelphia engagement.

Philadelphia is a poor town for tart shows, but a paradise for winners.

Pawnee Bill's agent arrived here about two weeks ago, and has fairly got the town covered with his paper. He enters the city better heralded and equipped than ever before, and it is reasonable to expect that his season at Forepaugh Park will be successful.

Great alterations are in progress in the Cyclorama building, where Barry Pincus expects to open his all-year circus in November. It has been a long time since Philadelphia had a permanent circus stationed in her limits, and it is hard to say how it will go. Adam Forepaugh, Jr., has been engaged as equestrian director, which insures the proficiency of that department.

Robert Fraser, the well known Philadelphia manager and actor, is directing the production of Pain's pyrotechnics at Atlantic City.

Adelaide Randall, the popular soprano of Hinrich's co., has resigned from the co. and departed for Denver to accept a star engagement in a Summer opera co. there. She leaves many friends and admirers here.

Minnie Lewald is at her home here after a long season. She will take a good rest previous to starting out for next season.

Harry J. Stone and Miss Florence Stone, who have become quite popular here as members of resident stock cos. all Winter, will join the New York Day by Day co. next season.

Thomas Grady, at present playing low comedy roles with Fay Templeton at the Park, has signed with the Tar and Tartar for next season. Mr. Grady is a native Quaker.

Public spirited German citizens intend to support a first-class German stock co. at the Germania next season. Subscriptions are coming in lively and everything points to success.

Manager Gilmore announces that he will begin operations on his new vaudeville house in a few days. He has his family snugly cottaged at Atlantic City so as to be near the operations.

Managers John L. Carncross and John J. Holmes discuss a mixture of politics and theatricals on the sands at Atlantic City.

Frank Drumier and his wife have contracted to join Milton Nobles' co. next season.

JOHN N. CAVANAUGH.

SAN FRANCISCO.

JUNE 22.

Francis Wilson began his second week, with The Lion Tamer, last night at the Baldwin. The opera has completely captured the town and the seats cannot be sold fast enough. Generally, the audiences of the Baldwin are not given to displays of enthusiasm but the manner in which they applauded Francis Wilson's antics in this opera is a surprise to those who have studied them. Wilson was called before the curtain on the first night of the production. He said: "Ladies and Gentlemen: Just one word before I leave for Corsica. We look upon the applause on this the first night of our production, as an evidence of your good will. Thank you."

Warwick Ganor, of the Tivoli co., and Alfred Wilkie, have been added to the co. to strengthen the cast of The Lion Tamer. The opera will run two weeks longer.

Donnelly and Girard will close their second week at the California on Sunday night. Their engagement has been a successful one here, although Mr. Donnelly announces that he will close his season this year in September, and will not take the road again until after the Presidential election. Boss and Hoss will open next Monday night.

You should have seen Charlie Hall smile on the opening night of The Police Patrol at the Bush. It is a cleverly constructed melodrama, full of exciting situations, interesting scenes, and bright dialogue. The attendance has been good, but the piece was worth a two weeks' run. Next week, Barney Ferguson in McCarthy's Mishaps.

Charles Erin Verner has been playing Loch-na-Garren to good houses during the past week. Current Cash will be produced on Monday night.

Dr. W. F. Carver, the famous marksman, will close his season at the Grand Opera House next Sunday night, and will start East with The Scout. J. Charles Davis has been engaged as the *avant courier*.

La Fille de Madame Angot is drawing well at the Tivoli. Next week The Bohemian Girl.

Arcaraz Hermanos' Grand Spanish Opera co. opened at the Orpheum on Friday night. The co. is direct from Guatemala, and the principals are all vocalists of good quality. They have an extensive repertoire and a ballet of Spanish beauties, which is something sensational. The attraction is a novel one, and the town has gone wild over it.

Olive Martin has been engaged as leading lady by Carroll Johnson for his Gossoon co. The co. will open at St. Louis on Aug. 22. Miss Martin is a California girl, and therefore it is needless to speak of her beauty.

Little Puck closed season at Los Angeles last Saturday night.

Julia Kingsley, the serpentine dancer of Little Puck, has been engaged by William Kreling to dance, serpentinely, in the second act of The Bohemian Girl, which is to be produced at the Tivoli on Monday night. This is a novelty, indeed.

In two weeks, July 7, L. R. Stockwell's new theatre on Powell Street will be thrown open to the public. A great amount of money has been expended on the new house, and to good advantage. I took a peep at the interior last week and found it to be a comfortable, well-equipped theatre, with the improvements of modern times. The finishing work has been done in blue and gold. The theatre will be opened by Dr. Augustin Daly's co. in As You Like It. It promises to be the society event of the season. Stockwell has engaged Alf. Ellinghouse for business manager and Genaro Saldierna for musical director. The Daly co. are on the way here, and will arrive on the day before the opening.

Wallenrod, Osbourne and Willey, managers of the Alcazar, announce the following list of mummers as their new stock co.: Victory Bateman, leading lady; Mattie Earle, heavies; Merri Osborne, comedy; Bebe Vining, ingenues; Maggie Chambers, old ladies and characters; Milton Lipman, juvenile leads; Fred. Warren, comedy; Leo Cooper, character; C. G. Craig, heavies, and George Frader, juveniles.

J. J. Wallace was buried on Sunday afternoon in the Elks plot in Laurel Hill Cemetery.

R. G. MACKAY.

LOUISVILLE.

Manager John F. Macauley and family have left for the East. He will finish booking for the coming season before his return.

Mary Clary is spending the Summer here. She will return to New York and resume her musical studies. Competent judges predict for her a career upon the operatic stage. She is said to possess a wonderful contralto voice.

The stock company season at Harris' will be under the management of H. W. Newman. It will open 4 with The Honeymoon. The enterprise is largely an experimental one, and it remains to be seen what the outcome will be.

Ned. Palfrey, a well-known young society man, will probably sing Ralph Rackstraw with the Duff co. in Pinafore at the Auditorium. He has a pleasing voice, a fine presence, and an easy, graceful manner. His friends prophesy a successful career should he adopt the stage professionally.

There was almost a panic at Macauley's during the Commencement exercises of a local college recently. During a storm some one started a cry of fire, and only prompt and sensible measures used by the employes of the house averted a catastrophe.

John Rafael and his pretty wife, Bettina Gerard, have made a big hit with the Auditorium opera patrons. Richard Carroll, the comedian, also is a prime favorite.

Business manager Presley Hamilton, of Macauley's, will go to French Lick Springs for the Summer.

Orrin Johnston, who has been enjoying a brief visit among his home people, has left to join the Prohman co. in the Far West. The Sunday issue of the *Courier-Journal* contained an interesting interview with this successful young actor.

Manager John Whallen was an "angel" to many an unfortunate Kentuckian during the Chicago Convention. His South Before the War co. is playing there, and he listened to many a pitiful tale and relieved many a case of distress. He secured entrance to the Wigwam for a number of the rank and file of Kentucky's democracy.

The Duff Opera co. season of opera at the Auditorium continues its prosperous course. Paola followed A Trip to Africa, and scored an immediate success, affording all of the principals fine opportunities for good work. The Mikado and Pinafore will follow for three nights each. Cavalleria Rusticana will precede Pinafore each performance. Very large audiences have been present enjoying the fine music, the promenades, refreshments, open-air concerts, etc. It is probable the engagement will be continued longer than the original four weeks intended.

The Auditorium management is distributing handsome souvenir coin purses of fine make and artistic design. CHARLES D. CLARKE.

WASHINGTON, D. C.

What is left to Washington in the way of theatrical amusements may possibly be terminated by the action of the Commissioner of the District against the three theatres of this city which have not yet complied with the new building regulations. One of the trio is Albaugh's Opera House, where the W. T. Carleton Opera co. is in the midst of a popular and successful Summer engagement. Manager Fiske at this writing has not yet received any notification from the authorities to close his house but it may not be long forthcoming, as the officials seem very determined in the matter. Mr. Carleton is not in the pleasantest mood imaginable over the prospect of suddenly terminating his successful season here, and the patrons of the house are as much concerned about it as anyone. The uncertain status of affairs may interfere with or postpone the appearance of the new opera Apollyon, which was to be presented next week.

Erminie was the opera at Albaugh's the past week, and it drew magnificently. Monday night opened up with a drenching rain and a crowded house, somewhat of a paradox, but an axiom nevertheless. Manager Carleton displayed the adequate resources of his excellent co. in the handsome manner in which he put this delightful opera on the stage, and it is by far the best sung score that his clever people have warbled to this Summer. Marie Bell appeared in the title role, and never looked prettier, sang sweeter or elicited more spontaneous applause. Her slumber song was exquisite, and brought forth not only notable floral returns but enthusiastic recalls. Not only is Miss Bell a fine singer but she is one of the most painstaking actresses who have appeared in Washington this year. Every detail is studied to a nicety, and the command she has over a pair of particularly handsome brown eyes lends telling effect to any role she undertakes. A sprightly Javette was Marion Langdon, who in this opera has no real good opportunity to display the resonant beauty of her voice. The genuine comedy attributes of Clara Wisdom are seen to good advantage in her conception of the Princess De Grampeneux, and her voice in the chorus singing does her greater justice than when in solo. It is noticeably tuneful in some of the staves of Erminie. Tom Ricketts and Charles H. Drew, as the two thieves, were capital, and productive of generous applause. Harold Blake was in his best element as the Marquis' secretary. His tenor voice gets stronger and better, and the audiences of the week evidently share this opinion from their unstinted applause. The Simon of Mr. Canter was cleverly done, and the Captain Delany of Frances Harrison was artlessly fetching. Her voice, though lacking in volume, is none the less sweet, and her pleasant face and faultless figure win for her merited attention from the audience. But I can not further individualize. Every leading person in the cast of this opera appeared to unusual advantage, and so tuneful are the famous airs that Erminie could easily stand another week.

At the Academy 30, Wendell A. Smith's new musical absurdity, Our Kranks, was given to a large audience in behalf of a local lodge of Odd Fellows. Bub Smith's Mandolin, Banjo and Banjo Club participated, and the principal roles were assumed by Mrs. Helen Seville Rapley, Mrs. Kate Treynor, Lillian Norton, Bertie Thompson, and Annie Stansbury, while Mrs. J. J. Burnham's (better known as Emma Austin) return to the stage as a soubrette, was cordially welcomed by her many Washington friends.

At Glen Echo, on the 4th, Charles B. Hanford, the tragedian, will participate in an entertainment, reciting "The Star Spangled Banner." Speaking of the latter gentleman, reminds me that he will open his tour in Julius Cæsar in this city on Sept. 26. He will then go South till after the election. His season will cover a period of thirty weeks. Among his support will be Bennett Matlack, E. R. Spencer, and Marie Drouttul.

Manager W. A. Harrold was in town recently making arrangements for the opening of Grimes' Cellar Door at the Bijou in August.

If Apollyon is put on at Albaugh's next week by the Carleton co. it will contain special songs for Marie Bell and Mr. Blake, together with an eccentric ditty especially concocted for Comedian Drew. Those who have heard it say it is very great and catchy, both in music and words. It title is "A Man—A Maid," and runs something like:

A man—a maid,
Cool shade;
A tender word,
Scarce heard;
A loving glance—
Perchance
Impassioned sighs,
Surprise,
Young Cupid's darts,
Two hearts;
Thrilling bliss—
A kiss!
Both man and maiden are beguiled
(The very thought quite sets me wild).

A blushing face,
Same place;
Another kiss,
More bliss;
"Wilt thou be mine?"
"Yes, thine!"
Pa gives consent—
Ferment—
A pretty ring—
More cling;
A rich trousseau,
A "go!"
Then honeymoon and brightened life,
A happy man and happy wife.

Washington's popular soubrette, Annie Lewis, who is signed for this season with A Nutmeg Match, is at home enjoying a rest before beginning her season. EDWARD OLDHAM.

BOSTON.

One by one the theatres of the city are closing for the Summer, and soon the seeker after novelties in the amusement line will have a hard time, indeed, but, fortunately, the attractions that remain are of a kind that may be seen repeatedly with pleasure.

By Proxy, the new comedy at the Museum, is a delightfully written play, full of complications that serve to keep the audiences merry. Of the actors Harry Brown carries off the honors. He gives an impersonation of an American gentleman that is irresistibly amusing, and yet is free from all exaggeration. A. S. Lipman plays the hero in a manly fashion, and is warmly applauded by his friends, of whom he has scores, in this city. Stanislaus Stange, Helen Russell, James S. Maffitt, Jr., Katherine Florence, and Mrs. Mary Myers have also made hits in the parts which they play. The piece may run until Aug. 15, when Roland Reed begins his annual engagement at this house.

Puritania's business at the Tremont is increasing and the audiences are now large and extremely enthusiastic. Miss Hall, who, by the way, has taken up her Summer residence at Nantasket, is winning new laurels in the principal character and forms a most attractive central figure for the beautiful stage pictures which have been arranged. Ida Fuller's serpentine dance is even more graceful than that of her sister Loie, and it is redemanded nightly. The Daly Sisters are the latest acquisition, and they add to the dancing feature, in the throne room scene in the second act. Ad. Neuendorff has been engaged as conductor for the rest of the opera season.

La Mascotte has not been played at any of the higher priced houses of the city for several seasons and it has been still longer since it was given in the careful and finished manner that marks its production at the Globe. It is a matter of regret that the Globe opera season could not be prolonged but Manager Stetson is to make a number of important changes in the house before the opening of the regular dramatic season in August, and consequently the house will be closed.

The same night will mark the last of the season of popular concerts at Music Hall. The season has been a successful one, but Manager Ellis follows the rule adopted in previous years and ends the season with the sixth week as determined upon at the outset.

The Arena, with its light and varied entertainments, is meeting with increasing popularity. Burlesque is given by a co. which includes George F. Marion, Lillian Harper, and Lillie Alliston. The best vaudeville performers contribute an olio, and pantomime by Marlit and Bartholomew brings the entertainment to a conclusion.

An Irishman's Love is being given at the Palace by a co. headed by John Walsh, who appears as Teddy Brannigan. Fun in a Boarding School follows it.

Manager John B. Schoeffel has returned from New York, where he completed the bookings for the coming season at the Tremont. One of the most important bookings at this house is that of Henry Irving and his co.

A. L. Southerland, the popular manager of the opera co. at the Globe, may make a brief run to Europe before beginning his work with the road County Fair co. in the Fall.

Several important changes will be made in the interior of the Grand Museum while it is closed during July.

H. A. Lonsdale, of the Museum co., has been visiting friends at Dedham, where he has been arranging several entertainments at the Casino, which was reconstructed under his personal direction. At one of the recent entertainments John E. Kelland gave several readings. JAY B. BENTON.

ST. LOUIS.

A very large and appreciative audience saw the opening performance of the Chimes of Normandy, by the Spencer Opera co., at Uhrig's Cave Monday night, June 27, and the first appearance of the Spanish dancer, Cyrene. The opera was splendidly given and the parts well cast. Miss Sherwood made an excellent Serpolette, singing and acting the part most cleverly, and Addie Cora Reed did equally as well as Germaine, alternating every other night with Lizzie Annandale. John E. McWade as the Marquis, and Ben Lodge as Gaspard were especially good. The chorus did its usual strong work, and the costuming and stage setting were rich and appropriate. Between the second and third acts Cyrene, the dancer and rival of Carmencita, appeared, and her artistic and graceful dancing made a big hit. The opera continued during the week, and will be followed 4-9 by Bohemian Girl.

The Moore Imperial Opera co. gave a fine performance of the popular opera, Olivette, at Schnaider's Garden 27-2. The work of the co. has improved with each performance since the opening night, so that now the co. is better by far in every respect, than any co. that has ever been at the Garden. Norma Wills, the prima donna, who made such a hit last week as Yum-Yum in Mikado, did splendidly this week as Olivette and has become a pronounced favorite with the patrons. Miss Atherton has also done excellent work as the Countess. She possesses a very sweet voice. Martin Pache is another favorite and was seen to advantage as Valentine. The rest of the co. were good and made the performances finished ones. The opera was well staged and the costumes rich and handsome. The attendance has been large during the week, and encores were numerous each night. Little Annabell's graceful and natural dancing at the hornpipe introduced in one of the acts made a hit and she was recalled several times. Next week, commencing 3 the Three Black Cloaks will be put on.

The Grand Opera House was opened Sunday night only, 26, and W. S. Cleveland's Consolidated Minstrels gave a performance. The co. was on its way East. The bill was a strong one and included a programme full of novelties. The attendance was good.

Mr. Gurville, the tenor of the Spencer Opera co., will be replaced next week by Edwin Hoff, the leading tenor of the Bostonians last season. Mr. Hoff has always been a favorite with the Cave patrons, and his engagement is a big card for the management.

Mr. Elliott, the manager of Schnaider's Garden, has improved its appearance very much since its opening night. There is a concert every night after the performance, given by Professor Knaebe and his excellent orchestra.

There is a report that the Cleveland Minstrels may remain in St. Louis during the rest of the Summer, and give entertainments at Sportman's Park.

The new Germania Theatre at Fourteenth Street, Lucas Place, will open Sept 4. The repertoire will embrace classic German dramatic productions, as well as German opera. Italian opera will also be given at intervals. The programme embraces two subscription entertainments each week for a season of twenty-six weeks. The repertoire for the season of 1892-93 is a strong one, and the co. will be recruited from the best actors on the stage in Germany. The theatre will be under the personal direction of Carl Waldemar and E. C. Buecher, well versed in the requirements of the German stage.

One of the members of the Imperial Opera co.'s chorus at Schnaider's Garden is Brookhouse Bowler, a tenor at one time with Parepa Rosa, Hess and Maretzek.

Charles Daniels, the business manager of Schnaider's Garden, has been on the sick list for several days, but he is now at his post of duty again.

Frank S. Arnette, the representative and press agent of the Moore Imperial Opera co., is a Chicago newspaper man, late with United Press Association in that city, and a very clever and popular gentleman personally.

Norma Wills and her brother, John Wills, last season with The Two Old Cronies co., will next season jointly star in the same farce-comedy, which is being rewritten for them, and will be called the Two Old Cronies Abroad.

Minnie Bridges, of the Spencer Opera co., played the part of Gertrude in The Chimes of Normandy in a thoroughly artistic and pleasing manner, showing ability of no mean order.

W. C. HOWLAND.

CINCINNATI.

The third week of Manager Charles Harkinson's Summer season at the Highland House was successfully begun 26 with the Emily Zola and Ida Siddons' combined troupes as the attraction. The programme was the most attractive thus far presented, the admirable work of Ida Siddons, John Wills, Clark and Williams, Monte Collins, and Bertha Waring in more prominent roles winning for the artists hearty applause. Manager Harkinson staged the burlesque in first-class style.

Lew Wiswell has been, so I am informed, re-engaged for season of 1892-93 as treasurer at the Grand, and will, in all likelihood, be assisted by his genial friend, E. K. Aylward.

With fireworks at the Zoo, Coney Island, and A Night in Pekin 4, the average enthusiastically disposed Cincinnatian will be afforded ample opportunity to display his patriotism and dispose of his ready cash on that festive occasion.

Frankie Jones, the boy baritone, was the vocal soloist at the Ballenberg and Bellstedt concert at the Zoo 28.

The amphitheatre at the Campus during the production of A Night in Pekin has been arranged to seat fifteen thousand people.

The Zoo management encouraged by the success of the opening pyrotechnic exhibition, favored the patrons of that popular resort with a second display 2, managed by Professor A. L. Doe.

Will Fennessy, who is summering on his brother Jim's farm some six miles south of Covington, Ky., is but rarely seen in Cincinnati during these torrid days. JAMES MCDONOUGH.

DENVER.

Richard Mansfield appeared June 27 at the Tabor in A Parisian Romance. The house was very large and warmly disposed toward the star. His entire repertoire will be presented during the week, and the advance sale warrants the statement that the engagement will be a great success. The next attraction is Thatcher's Minstrels, who will open 4.

At Elitch's the Aborn co. is presenting Pinafore at the matinee and Chimes of Normandy at night. Other attractions are numerous, and the gardens never looked prettier.

At Manhattan the last performance of Gondoliers was given Sunday. Girofle-Girofla is the bill now.

Haverly's Minstrels opened the new theatre in Grand Junction June 24. The house cost $35,000, and has all conveniences. It is called the Park, and is the only one in the town. The opening was a big success.

The Mansfield co. did the sights at Manitou Sunday, 26.

George Thatcher and his Tuxedo co. are resting in Denver this week.

The Elitch people come out with the announcement that another dramatization of Francis Wilson's Golah will soon be brought out on their stage. Look out, gentlemen, Mr. Wilson hasn't left San Francisco yet.

Adelaide Randall is to join the forces at Manhattan to sing leading roles. The co. needs some new material badly to bolster up its weak places. Miss Randall will make her first appearance this week. She was here for the Summer several years ago with a co. of her own. She was then located at a Sixteenth Street rink.

After the fifth recall last night Mr. Mansfield came before the curtain, and, with a very broad sound of his "a's," made a speech in which he said that "in such weather he was proud to say there was not a living actor, who could play to such a large house in New York as he had the honor to play to in Denver that night.

Mr. Nelson and Mr. and Mrs. Temple are to leave the co. at Manhattan. The former will join the Aborn co. at Elitch's and the latter two will go with Haverly's Volunteers.

Edward Ellsner, who is home for the Summer, and who is a member of Marie Wainwright's co., will give an entertainment at the Scott-Saxton School for the benefit of the actors who lost their wardrobes and properties in the People's Theatre fire. W. P. PEABODY.

KANSAS CITY.

The dead quiet of midsummer theatricals is upon us here now. Not a theatre is open, nor an attraction expected soon; not even a whisper of a Summer opera snap.

The local managers are enjoying a pleasant vacation.

Manager Hudson enjoys the bliss of home comforts and ideal country life with his charming family at his beautiful villa, Englewood.

Manager Judah and family are at the seashore.

Charles Thomas, William Warren and Hollis Cooley will also leave for pleasure trips.

Fred. Percy Marsh, late stage manager at the Auditorium, left this week for New York, where Prof. S. Kronberg has already gone to secure some big musical attractions for the coming season.

Little Jay Kay, a child actor of conspicuous ability, will have a benefit at Progress Hall July 4, at which William Hilliard, Louise Mordaunt, Franklyn Quinby, Amy Eldredge, Robert Clark, Frederick Mostyn, A. L. Treherne, and Jay Bryan will assist. Master Jay will appear as Little Lord Fauntleroy.

Manager Hudson has a splendid line of attractions booked for next season, and all his houses will probably be open all the time.

The Auditorium needs a manager badly, as its existence will soon be forgotten unless some one pushes it into public notice. FRANK P. WILCOX.

BALTIMORE.

The National Circus, all that is left to us of the places of amusement, is now under the management of W. O. Beckenbaugh, who assumed sole control on June 27. On Saturday night 25, there was considerable thickening of the plot and the audience, which nearly filled the building, was dismissed. There was a general strike and everything was kicking—from the horses to the musicians. It seems that salaries had not been paid and J. D. Fulton, one of the trio of proprietors, had left the city taking with him what there was of ready cash. Mr. Beckenbaugh assumed control on Monday, and since then things have been going along smoothly. Other than this, there is absolutely nothing at all going on here in a theatrical way.

"Ooffy Gooft" (Gus Phillips) was in town last week.

Most of the local managers are out of town now.

Joseph Whittaker, an old-time actor, is trying to get up a benefit, which he hopes to have at Ford's Opera House sometime in July.

HARRY P. GALLAGHER

PITTSBURG.

N. S. Wood closed a very successful engagement at Harris' Theatre. Horace Lewis in A Celebrated Case 4-9.

Rose Osbourne, once well known in the profession, will be tendered a benefit in this city at an early date.

It is probable that Lottie Williams, of the N. S. Wood co., will join The Voodoo co. next season.

E. J. DONNELLY.

DETROIT.

Theatrical news is simply at a standstill. None of the houses are open, and only a few professionals are summering here.

Theodore Thomas' Orchestra gave three of their grand concerts at the Detroit Rink, commencing June 22, to rather small but delighted audiences. One can hardly say "grand," as the orchestra numbers about fifty people, and give Summer concerts, consisting of selections from light operas, etc.

Madame Michelena, formerly Kate Madox, of this city, and who has been with the Emma Juch Opera co., has just returned to her home in this city. Madame Michelena has many interesting stories of the rough time the company had to go through to make both ends meet endeavoring to get from one to an to another.

All the houses here will be thoroughly renovated during the Summer. F. K. STEARNS.

NEW ORLEANS.

Summer opera left us all too soon. There is nothing now here in the shape of Summer amusements excepting the free concerts at West End.

The St. Charles Theatre has been thoroughly overhauled and improved for the coming season, which will open in September with Charles E. Rice's McCarthy's Mishaps.

The Grand Opera House and the Academy of Music are also being repaired and renovated and will open about the same time.

The local managers, Mrs. D. Bidwell and Henry Greenwall, are both in New York, booking attractions. LAMAR C. QUINTERO.

The programme at Koster and Bial's this week, besides Dufour and Hartley, presents the Brothers Borani, acrobats; Satsuma, the Japanese juggler; Samuel Dearin, Dagmar and De Celle, and the popular Pocahontas burlesque. Next week, Nada Reyval the "chanteuse electrique," from the Ambassadeurs, Paris, will make her debut.

Jacob Litt's stock company is winning marked commendation at St. Paul. The recent performance of Rosedale—with Louis James, Frank Losee, George Edeson, Ruth Carpenter, Julia Arthur, Marion Elmore, and Mrs. Selden Irwin in the cast—made a deep impression. "Best of all," says one of the St. Paul critics, in commenting on this representation, "the people of St. Paul seem to have realized that their tastes are being catered to with signal success, and that a dramatic entertainment of the highest order is placed before them by Manager Litt."

CORRESPONDENCE.

CALIFORNIA.

SACRAMENTO.—New Metropolitan Theatre (J. H. Clunie, manager): Blue Jeans June 17 and matinee 18 to good business. The Fast Mail 20, 21 to light business.

LOS ANGELES.—Grand Opera House (McLain and Lehman, managers): Marie Hubert-Frohman in The Witch June 27-29, having curtailed her engagement to three nights. Francis Wilson 11-16.——Los Angeles Theatre (H. C. Wyatt, manager): Little Puck 27-30.

STOCKTON.—Avon (Wm. Humphrey, manager): McCarthy's Mishaps to a fair house June 23. Michael Strogoff 27 with Darrell Vinton in the leading role.

SAN JOSE.—California Theatre (C. J. Martin, manager): McCarthy's Mishaps to a good house June 22.——The Auditorium (Walter Morosco, manager): Around the World in Eighty Days to good houses. Police Patrol 27.——Item: The California Theatre is undergoing repairs. It will be opened 4 with Natural Gas.

VISALIA.—Armory Hall (M. J. Byrnes, manager): McCarthy's Mishaps to a full house June 17. A theatre train was run from Tulare.

COLORADO.

FORT COLLINS.—Opera House (Jay H. Boughton, manager): Duncan Clark's co. June 22; fair audience.

LEADVILLE.—Tabor Opera House (J. H. Cragg, manager): Tuesday evening, June 21, Haverly's Minstrels to a small house. Richard Mansfield 23; fair house.

CONNECTICUT.

NORWICH.—Broadway Theatre: These are the attractions that have been presented at the Broadway during the past season in the order given: Primrose and West's Minstrels, 8 Bells, Mr. Barnes of New York, Held by the Enemy, Jane Coombs, Boys and Girls, Charity Ball, W. J. Scanlan, Evangeline, Dockstader's Minstrels, James O'Neill, All the Comforts of Home, Milton Nobles, Two Old Cronies, Emma Juch, Rhea, Great Metropols, De Vere-Campanini Concert, Cranfran, Stuart Robson, Men and Women, Clara Morris, Modjeska, Lizzie Evans, Remenyi Concert, Blue Jeans, The Merchant, Tuxedo, Marie Hubert Frohman, Two Sisters, Helen Barry, Mark Murphy, The Soudan, Midnight Alarm, Ship Ahoy, Billy Barry, Pearl of Pekin, Frank Daniels, Carmencita, Gorman's Minstrels, Robert Mantell, The County Fair, Halien and Hart, Baker Opera, Richard Mansfield, White Slave, Dark Secret, H. E. Dixey, Frank Mayo, J. K. Emmet, Kajanka, E. H. Sothern, Old Homestead, Lost Paradise, The Burglar, Ullie Akerstrom, Jane. This list speaks for itself, and it is doubtful if any town in New England the size of Norwich can show a better.

HARTFORD.—Gossip: Popular-price circuses were showered down on us in abundance the past week, and it has been no unusual sight, in glancing out of the window, in response to uncertain band strains, to see a dilapidated and very much abbreviated line of tinsel, miniature circus wagons, and unsteady gaited chariots. No less than three of this class followed each other 21-23, in rapid succession. Reports of business and class of entertainment very mediocre. Worcester Lodge of Elks was installed in that city June 21 by the officers of Providence Lodge. One hundred and fifteen charter members were received. After the installation, speech making and banqueting was indulged in until a late hour. All expressed themselves as much pleased with the event. Among the members from Eastern Connecticut who were enrolled on the charter list was Samuel H. Freeman, Town Clerk and Registrar of Norwich, known universally as one of the most popular office holders in the commonwealth, and who has repeatedly been re-elected to his position, almost unanimously, regardless of party. He will wear the horns with much honor to the fraternity.—Exalted Ruler McGovern, of the local lodge, delivered the oration Sunday, 26, on the occasion of the decoration exercises of the Hillyer Guard of this city. He delivered it in his usual oratorical style with much sentiment, feeling, and pathos. It was published verbatim in all the local dailies.

WATERBURY.—Jacques' Opera House: The Germaine Opera co. in Amorita and Said Pasha 27-29 delighted large audiences at each performance. Katherine Germaine in the leading role was well supported by an excellent co.

GEORGIA.

ATLANTA.—De Give's Opera House (L. De Give, manager): Deshon Opera co., return engagement, June 20-25 to good business. Signorina Guntier's dancing was well received. Carmencita with Spanish Students booked for 27.——Edgewood Avenue Theatre (R. W. Kleibacker, manager): MacCollin Opera co. in Fra Diavola 20-25 to good attendance. Iolanthe 26-2.

ILLINOIS.

PONTIAC.—Folk's Opera House (R. D. Folk manager): Jessie Mae Hall in repertoire at popular prices June 20-25. Attendance small, attributable to inclement weather and strong counter-attractions. This practically closes the season, which has been a fairly successful one in a pecuniary sense at this house. Mr. Folk contemplates making some alterations and improvements during the Summer, which will add much to the attractiveness and comfort of this cosy little theatre.

SPRINGFIELD.—Chatterton's Opera House (L. R. Chatterton, manager): The improvements of the Chatterton Opera House are progressing nicely. Cleveland's Minstrels will open the season in September.

HYDE PARK.—Cottage Grove Avenue Amphitheatre (C. R. Conable, manager): Nearly 10,000 people witnessed the first performance this season of Pain's spectacle, Last Days of Pompeii, June 25. It was finely mounted, and several good specialties were introduced. Performances will be given Tuesday, Thursday, and Saturday of each week during the entire Summer.

GALESBURG.—The Auditorium is closed for the Summer, Manager Berquist having gone to New York to book the new season, which will open in September. The Opera House is closed.——Item: Little Miss Boyd, Springfield's wonder, who made such a success in Miss Maud Coles' opera, Moonshine, has been taken to Chicago, where she will receive a complete vocal and musical education, preparatory for the stage.

CHAMPAIGN.—Walker Opera House (S. L. Nelson, manager): Our Dorothy June 27-2.

ELGIN.—Du Bois Opera House (F. W. Jencks, manager): Eunice Goodrich co. in repertoire June 27-2. First two nights to crowded houses. A. W. Fremont's 77s. 2.

ROCKFORD.—Arena: Sells and Rentfrow's Circus pitched their tents on the Fair Grounds June 23. Rain prevented a performance at 7.30. Kents' Creek suddenly rose, and the water was waist deep. The tent was struck and dragged to high ground. The Mayor refunded the license fee.

QUINCY.—Opera House (A. Doerr, manager): Manager Doerr has just returned from New York, where he has booked some of the best attractions on the road for the coming season. The past season has been a very satisfactory one.

INDIANA.

INDIANAPOLIS.—Gossip: The only place of amusement open to a perspiring populace is Fairview Park, where, for the sum of ten cents, one can marvel at the living sea cow and numerous museum novelties; and listen to the inspiring strains of the Progress Band which gives concerts twice a week. Bert Dasher, proprietor of A Hole in the Ground, is in the city shaking hands with his many friends. Burt is a favorite with the profession, and reports a prosperous season.—Armin Recker of this city, musical director of the Evans and Hoey Parlor Match co. last season, is spending his vacation in New York.—Henry Shoemaker, the clarionettist of the Grand Opera House orchestra, will summer at French Lick Springs.

IOWA.

SIOUX CITY.—Peavey Grand Opera House (E. L. Webster, manager): County Fair to good business June 21.——Item: Kirke Townes, of The Old Homestead co., is visiting relatives here.

DES MOINES.—Foster's Opera House (William Foster, manager): Dark. Wolford-Sheridan co. 4-9.——Grand Opera House (William Foster, manager): Dark. Wolford Sheridan Comedy co. 11-16.——Items: Ed. Millard is on business in Kansas City.—Foster's Opera House has received a thorough cleaning and looks bright and new. The Grand will also be put in the best shape possible before the season opens.

COUNCIL BLUFFS.—Dohany Theatre (John Dohany, manager): County Fair June 23; good business.

MARSHALLTOWN.—Orpheum Theatre: This house, which has been under the management of F. A. Simmons the past season, has been leased to A. G. Glick and Archie Cox, Jr., both of this city. Mr. Glick managed the house its first season. Mr. Cox was treasurer under Mr. Simmons' management. Only first-class companies are being booked.

KEOKUK.—Opera House (D. L. Hughes, manager): Averill's Zephra, a spectacular opera, was given by local talent June 23-25, and matinee 28, for the benefit of the organized charities. The cleverness of the piece, the beauty of the scene and the effects, combined with a good rendition, made it a very pleasing entertainment. Good business.

KANSAS.

TOPEKA.—Crawford's Opera House (L. M. Crawford, manager): The St. Felix Sisters co filled out the week of June 20-25 in Montie, Unknown, The Dark Side of New York, and A Noble Outcast at popular prices. These plays, enlivened by singing, dancing, banjo playing, and specialty work in general, furnished very agreeable summer-nights' entertainments for our hot and jaded citizens.——Auditorium: About all the use that has ever been made of this place has been to furnish a locus for our "Chautauqua" assemblies, Sunday-school festivals, etc. During the past week Rev. Sam Small lectured.

PITTSBURG.—Opera House (O. S. Richie, manager). Widner and Duncan's Lyceum Theatre co. June 21-25.

ATCHISON.—Price's Opera House (E. L. Marthing, manager): The Spooner Comedy co. in repertoire drew good houses June 20-25.——Item: L. E. Beach joined the Spooner co. here.—On account of the illness of Cecil Spooner the co. have canceled a week's engagement at St. Joseph.

FORT SCOTT.—Davidson's Opera House (Harry C. Ernich, manager): Cleveland's Minstrels drew a fair-sized house June 24. Barney Fagan and John Queen are very clever and entertaining. The specialty of Hilton is very fine. This closes the season here.

HERINGTON.—Opera House (T. M. Bixby, manager): The Raymond Comedy co. June 20-25; fair business. The co. closed the season here. C. W. Collins and Mamie Barrett went to Cleveland to join the Silver Bird co. Mr. Raymond and wife went to St. Louis. The rest of the co. will remain until 4, when, assisted by local talent, they will present Master and Man.

PARSONS.—Edwards' Opera House (C. M. Johnson, manager): The Lyceum Theatre co., booked for week of June 27, failed to appear.——Item: The long-talked of new Opera House is still on paper. With the coming of the general offices of the M. K. and T. system the town needs and would support a modern theatre.

KENTUCKY.

BOWLING GREEN.—Potter's Opera House (J. Briggs Kirby, manager): The Mikado by local talent June 28 to a packed house.

MAINE.

PORTLAND.—Peak's Island Pavilion (P. J. McCollum, manager): The Summer season at this popular resort was opened June 27 by nearly the same co. that made such a success last season. Florence Hamilton, Edith Pollock, and Messrs. Confried and McCollum as well as the rest of the co. are giving creditable performances of The Paymaster to good business.——Greenwood Gardens (Al. Haynes, manager): The season will open 4. Vaudeville co. and open-air attractions.——Long Island Casino (Thomas and Watson, managers): The season will open 4. Variety.——Items: Edith Pollock, of the Pavilion co., is the wife of Jack Edwards, of Lothrop's stock, and is a valuable addition to McCollum's forces.—That popular Elk, Frank Foss, and his charming wife will keep open house at their island cottage this Summer.—Joe Symonds, a well-known Portland boy and a popular variety actor, will manage a house at Old Orchard Beach.—The smiling face of "Pete" McCollum greets the patrons of the Pavilion at the door again this season.

BELFAST.—Opera House (I. M. Cottrell, manager): The Burglar was presented June 27. Thomas E. Shea 24-26.——Item: Manager Cottrell, who is constantly making improvements in his stage fittings, has lately added a fine interior.

BATH.—Columbian Opera House (R. P. Ham, manager): Carlton's Dramatic co. opened June 23 in repertoire to fair business.

ROCKLAND.—Farewell Opera House (D. F. Murphy, manager): The Burglar was presented June 25; performance excellent; good house. The Jollities 30.

MASSACHUSETTS.

ATTLEBORO.—Arena: Hunting's Circus June 23. Regardless of a heavy rain and a small audience this co. presented as good a "one-ring" performance as was ever seen in town. Irwin Brothers' Big Show 24. This circus has been here several times, and its general excellence always proves attractive to Attleborians.

LOWELL.—Arena: Forepaugh's Circus and Fall of Nineveh June 27. The usual circus crowd filled the big tent both afternoon and evening despite the rain. The performance gave general satisfaction.

HOLYOKE.—Arena: Burk's Circus June 25. Afternoon and two evening performances; crowded tents. The Master of Properties, James Mann, was seriously injured coming to the city, being struck by a low railroad bridge. He is still here under treatment. His escape from death was miraculous.

MICHIGAN.

MANISTEE.—Manistee Opera House (H. Peterson, manager): Dan Morris Sullivan June 22, 23 to fair business.

MARQUETTE.—Opera House (W. A. Ross, manager): The May Bretonne co. June 20-25 to light business. The co. closed a forty-six weeks' season here, and have gone to Chicago to rest for five weeks. Bristol's Horse Show 22-29 to S. R. O. on opening night. The Two Orphans (local talent) 30.

SAULT STE. MARIE.—Soo Opera House (P. W. Shute, manager): Professor Bristol, with his educated horses, June 24, 25 to S. R. O. the first night, and good business the second. New York Stars 28.

DOWAGIAC.—Opera House (R. Lewis, manager): Clarence E. Holt, supported by a capable co., in The Old Guard (return engagement) to good business June 28. Pat Maloney Specialty co. 30; fair house.

MISSOURI.

ST. JOSEPH.—Tootle's Opera House (L. M. Crawford, manager): The Spooner Comedy co. June 27-2 at "popular prices." Tootle's appeared to have fallen somewhat from its high estate. Time was when no popular price companies were admitted, and when the house was regularly closed in Summer for annual renovation, but doubtless there are more shekels for management in present than former policies. Rumor has it that L. M. Crawford is no longer connected with Tootle's, having transferred his interests to local Manager Charles P. Elliott. That gentleman certainly has full control, but the house is still in the Crawford Circuit. Mr. Elliott obtained an injunction against John Mulvihill, former bill poster, restraining him from erecting bill-boards or contracting with the Barnum-Bailey Circus for their work on the ground that Mulvihill had agreed not to enter the business here again for five years. The fight between these gentlemen is still on, however.

SEDALIA.—Wood's Opera House (Dr. H. W. Wood, manager): Cleveland's Minstrels dropped in on short notice June 25. They gave a most enjoyable performance, but to rather light patronage.——Elks: Sedalia Lodge, No. 325 B. P. O. E., gave an old-fashioned "stag social" 29, the last of the season.

MONTANA.

ANACONDA.—Evans' Opera House (John Maguire, manager): Sam T. Jack's Creole Burlesque co. to fair business June 21; Kajanka 27; Raymond's Circus 30; John Robinson's Circus 7.

HELENA.—Music Opera House (J. C. Remington, manager): Power of the Press June 23-25, good business. The Bandit King 26, 27.

MINNESOTA.

ST. PAUL.—Metropolitan Opera House (L. N. Scott, manager): The Jeannie Winston Opera co. produced Strauss' Prince Methusalem June 26-25; large and fashionable audiences. The opera was nicely staged and finely rendered throughout by both principals and chorus. Jeannie Winston appeared as Prince Methusalem. Her grace, ease, and spirited acting demonstrates her remarkable fitness for the personation of male roles. Miss Winston was in good voice and her tones rang clear and strong with pleasing effect, especially in a taking solo, "When the Leaves Begin to Fall." The duet with Miss Johnson in the second act won for her most hearty applause. Alice Johnson sustained the role of Pulcinello charmingly. Her clear, sweet soprano was heard to advantage in the solo, "My Song So Gay," and the duet with her lover, "Kiss Me Now," eliciting merited applause and encores. Arthur Bell's topical song, "The Octet on the L," was heartily enjoyed and was applauded to the echo. Mr. Bell was very amusing as Sigismund. Helen Harrington as Sophistica and Nettie Black as Spadi sustained their roles in a praiseworthy manner. Nettie Black very prettily sang her solo, "Blonde She Must Be," in the third act. Charles Renwick was satisfactory as Trombonius. The chorus is strong and well trained. La Perichole 3-9.——Litt's Grand Opera House (Frank L. Busby, manager): The Wages of Sin was produced by a very clever co. 26-2, opening to full houses. Lodiski Young is a very pleasing artist, a conscientious and finished actress. As Ruth Hope she won the favor of her audience. Thora Odegard in the role of Barbara Dale does a very clever bit of character work, and met with marked favor. Charles Hallock plays the part of Rev. George Brand in a quiet, dignified manner. Julia West as Juliana Boggs was excellent and quite taking in her topical songs. Jay Hunt as Ned Drummond made a hit in his song, "There's Nothing in It." Lea Michael and Little Charlotte do good work. Jacob Litt's Players in Uncle Tom's Cabin 3-6, and East Lynne 7-9.——Items: Manager Scott, ever alert to please the patrons of the Metropolitan, has the theatre kept cool and pleasant during the performances by immense fans that force in the cold air from cold water chambers containing 7,000 feet of piping, fed by a well sunk 250 feet.—Lodiski Young, of The Wages of Sin co., is an old favorite with St. Paul theatregoers, and met with a complimentary reception, being remembered as leading lady of the old People's Theatre stock co.—Alice Johnson, of the Jeannie Winston Opera co., is a charming woman, and a favorite with the St. Paul public. On Sunday morning, 26, she kindly responded to the request of numerous friends and sang in a beautiful and impressive manner "There is a green hill far away" before Dr. Vail's congregation during service in the Grand Opera House. The house was packed.

MINNEAPOLIS.—Grand Opera House: (J. F. Conklin, manager): Dark week of June 27.——Bijou Opera House (Jacob Litt, manager): Manager Litt's well-balanced stock co. presented Rosedale to a crowded house June 26. Play and co. made an unqualified hit. Kay Goldman and Nelette Reed, two Minneapolis young ladies, made their debut in minor characters, the former as Primrose and the latter as Lady Grey. Both acquitted themselves creditably.——Items: Associate Manager A. E. Zonne, of the Grand Opera House, returned 30 from a brief vacation with his family at Appleton, Wis.—Gertrude Conklin, daughter of Mrs. Alice Conklin, of this city, has been starring throughout the East in a play entitled The New East Lynne, by Mrs. Henry Wood.

MANKATO.—Grand Opera House (W. O. Ford, manager): John D'Ormond, supported by Agnes Fuller, in classic repertoire, to houses that were only fair, June 20-25. The class of plays presented were too heavy to attract good houses.——Arena: Professor Hurlburt's Horse Show did good business 20. Cook and Whitby 28.

STILLWATER.—Grand Opera House (E. W. Durant, manager): Lincoln J. Carter's Fast Mail to a crowded house June 23. This co. has been on the road continuously for eleven months, and will close their season at Racine, Wis., July 4. Baldwin-Melville co. 4-9. Gus Williams 28.

NEBRASKA.

KEARNEY.—Opera House (J. J. Osborn, manager): The County Fair June 21; good house. Gloriana 5.

NEW HAMPSHIRE.

DOVER.—Arena: Leon W. Washburn's Circus June 22; crowded tent.

NEW YORK.

SYRACUSE.—H. R. Jacobs' Opera House: Pinafore was well sung by amateurs June 27, for the benefit of Mrs. P. H. Lehnen, wife of the late manager of the Wieting. Large house. The cast was assisted by William A. Daniels, brother of Mrs. Lehnen, and Georgia Gardner-Cody, resident professionals.——Items: Manager Plummer, of Jacobs', is sojourning at Rochester.—Treasurer Hennessy will go to New York this week.—Wagner and Reis, of the Wieting, have been complimented on several occasions during the past season by visiting managers for having obliterated the large number of deadheads that infected this house under former managements.—James Cody, of Frohman's forces, and his wife, Georgia Gardner-Cody, will leave for Ogdensburg this week for the rest of the Summer.——Arena: Sawtelle's Circus exhibited to good attendance 28, 29.

BUFFALO.—The Shackford Opera co., which started in so propitiously has collapsed, and the city is full of chorus girls and mediocre soloists who are bemoaning their fate and hoping to get back to the metropolis. The Arlington Hotel is also regretting their unfortunate fate. The Harris, Britton and Dean Opera co. has won popular favor and is crowding the Star this week, entertaining their audiences with the tuneful melodies of the Gondoliers. This co. is *par excellence*, and deserve the kindest words of the press, as their work is conscientious and praiseworthy. Grace Golden and Clara Lane are very popular. Frank David and Mr. Murray carry off the honors in the roles assigned them. The chorus and orchestra are both taken care of in a very satisfactory manner.——Peggy Pryde is very popular at Shea's, and is singing "The Bowery" to multitudes nightly. The Daley Sisters are very pleasing and share honors with Miss Pryde. Millie Price Dow is seen on the Rialto, and will undoubtedly be booked at Shea's before the warm weather ceases.

ROCHESTER.—Muse Theatre (M. S. Robinson, manager): Business continues first-class at this house. The attractions for the week closing 2 were R. B. Crandall, the Buffalo mystery, The Three Marvels, Maggie Clark, Emma Harold, Tom Healy, Roger Brothers, Tiddle Winks, and Professor and Madame King. Prize Baby Show 4-9.——Gossip: At Ontario Beach, Manager Robinson's Pavilion Theatre presented a programme that pleased fine audiences week ending 2. Capitola Forrest and Mat Farnum danced themselves into public favor.—The Muse is the coolest retreat of the city, the electric fans being a great success.—Col. J. U. Chenet has recovered his wonted vigor, and is at present in New York.

PENN YAN.—Gossip: Manager Sisson is now in New York booking attractions for the coming season. The Opera House has been thoroughly renovated, the scenery retouched, and everything is in readiness except an orchestra. We have the material, but need a competent leader.

MALONE.—Opera House (A. H. Merritt, manager): McGibney Family June 29 to a large and well-pleased audience. The co. travel in their private car. The flute solo by Miss Florence, and the

violin solo and gypsy dance by Mr. Hugh are features.

NEWTON.—CLARK'S OPERA HOUSE (L. and A. Babcock, managers): George A. Hill's co. June 22-25; poor business. Performance first-class.

MIDDLETOWN.—CASINO THEATRE (House W. Covey, manager): The formal opening of the Casino will occur Aug. 2 with Al. Field's Minstrels as the attraction.—ITEM: Pauline Murray, of Digby Bell's Jupiter co., spent Sunday with her parents in this city, which is her birthplace.

SARATOGA SPRINGS.—TOWN HALL (Gill and Conlon, managers): Conrad the Bold Buccaneer, a musical extravaganza, from the pen of Angie Schott Truax, formerly well-known to the professional stage as Angie Schott, was presented June 22, 23 by amateurs, under the supervision of the author, who took the part of Conrad. The extravaganza was preceded by a number of specialties, notable among them being the Sharp Sisters, and Sam Long. There was good attendance both nights.—GOSSIP: Doring's orchestra has been engaged to play at the Hotel Balmoral, McGregor, for a season of eight weeks, beginning July 9. It has been decided to give a World's Carnival, managed by Pressley and Gardiner, week of Aug. 8, for the benefit of Emergency Hospital Fund. At the closing concert, for the entertainment of the Master Mechanics in Congress Hall ball-room 22, the attractions were the Swedish Quartette, Pauline Glidden, the lady cornetist; John A. Hogan, the yodler, and Louie Meidell, the humorist. Mr. Hogan's imitations of Prin Emmett were clever.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Stevenson's Dramatic co. to good business June 27-2.

WATKINS.—LOVE'S OPERA HOUSE (J. W. Love, manager): McGibney Family June 20 to a large audience.—ARENA: Al. G. Sawtelle's Pavilion Theatre 23-28 to fair business. Downie and Gallagher's Circus 24 to two large audiences. Performance good. Rich's All-Feature Circus to good business 25. Performance ditto.

OHIO

DAYTON.—MEMORIAL HALL, SOLDIERS' HOME (William Harris, manager): Home stock co. produced Quasimodo admirably June 25, before a highly appreciative audience. Every seat of the pretty theatre was occupied. Manager William Harris excellently impersonated the hunchback. Lillian Lawrence as Esmeralda made a pronounced hit in the character. She is a painstaking actress, and richly merits the encomiums bestowed upon her at each performance in which she appears. Mr. Wilson is also winning praise for his work. His enunciation is clear and distinct. Pearl of Savoy is underlined for Tuesday evening.—CIRCUS: Sun Brothers' Circus shows here for three days, beginning June 28, giving two performances daily.

CHICAGO.—OPERA HOUSE (G. W. Hoffman, manager): Jephtha's Daughter June 24, 25, by home talent under the direction of Prof. Carrier, of Boston, to fair houses.—ARENA: A. M. Phillipps' Uncle Tom's Cabin 20 to a full house; unsatisfactory performance on account of poor co.—Fred. Locke's trained animal show 22 to good business.

URBANA.—BENNETT'S OPERA HOUSE (Col. C. O. Taylor, manager): Prof. Gorman's Equine Paradox 10 a full house June 27.—ITEM: C. B. Holliday has joined the S. M. Young co. to do the advance work.

COLUMBUS.—The Bijou is giving a good specialty performance to fair business.

PENNSYLVANIA.

NORRISTOWN.—STEWART FUND HALL (Harry Barrett, manager): Mabel Smith Dramatic co. (amateurs) in Phyllis the Beggar Girl to a large and satisfied audience June 25. Miss Mabel Smith is a child ten years of age, exceedingly bright and clever.

RHODE ISLAND.

PROVIDENCE.—LOTHROP'S MUSEUM (George E. Lothrop and Co., proprietors): Katharine Rober played her farewell engagement June 20-25, presenting the four-art domestic drama entitled Esmeralda, with the support of Lothrop's Stock co.—ITEMS: Lothrop's Museum closed season June 25, and when it is reopened early in September a number of improvements will be observed, among which will be an enlarged stage, new scenery, and drop curtain. The season just closed has been one of the best Manager Lothrop has ever had. Among the recent additions to Lothrop's Stock co. are J. C. Fenton and May Prindle.—Hunting's Circus gave two performances here 25 to fair audiences.—T. K. Burk's Circus and Menagerie will exhibit here July 5.—AMATEUR: The Providence Opera House was reopened June 20, on which occasion the Providence Cushman Dramatic Club, under the management of Mrs. Ellen Terry Rose, the instructor of the Club, presented The Colleen Bawn. It was excellently played and well staged. Much praise is due Mrs. Rose for the success of the presentation. Cast: Hardress Cregan, W. Curtis Clark; Danny Mann, Arthur Barker; Myles Na-Coppaleen, Arthur R. Potter; Kyrle Daly, Albert G. Price; Father Tom, Charles A. Griffin; Mr. Corrigan, Will F. Connery; Bertie O'More, Rhodes A. Nichols; Hyland Creigh, E. M. Dodge; Anne Chute, Florence Marion Haworth; Eily O'Connor, Josie M. Byrne; Mrs. Cregan, Ella M. Lawton; Sheelah, Nellie E. Goodwin; Ducie Blennerhasset, Anne E. Bower; Kathleen Creigh, M. E. V. McLaughlin; Nora, Grace Rounds.

SOUTH CAROLINA.

CHARLESTON.—GOSSIP: Both theatres dark since June 18. After nearly eight months of the regular season and nine weeks of supplementary opera, Charleston at last finds herself without theatrical amusement. Managers Will Keogh and Arthur O'Neill, however, are both at present in New York booking attractions respectively for the Academy of Music and the Grand Opera House, and Charleston expects a visit from every co. that can be induced to make the Southern circuit the coming season. George Wilson will be the first to come this way; he is booked to open the season at the Grand Opera House on Aug. 29.—Mr. E. M. Solomons, delegate from Charleston Lodge of Elks, has returned from Buffalo and is delighted with the *personnel* of the Grand Lodge.

TENNESSEE.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): The Balfe Opera co., which was billed for June 20, 21, failed to materialize.

BRISTOL.—HARMELING OPERA HOUSE (Charles Harmeling, manager): The Moonshiner, a comedy-drama of life in the Great Smoky Mountains, in five acts, by Oliver Taylor, was produced by amateurs June 21 to a packed house. The professionals who assisted Oliver Taylor were Carrie Lamont, Alexander McKenzie and James Hawley. The performance was very satisfactory.

TEXAS.

EL PASO.—MYARS' OPERA HOUSE (J. J. Stewart, manager): Marie Hubert Frohman and her excellent co. closed the season in The Witch June 21 before a large and appreciative audience.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Richard Mansfield presented A Parisian Romance June 21 and Beau Brummell 22 to average business of $750. Haverly's Minstrels drew a good house 25. Week of 27-2 Hoss and Hoss; Frohman's co. in Lost Paradise. At Wonderland the California Opera co. in Fatinitza to good business.—ITEMS: Ada Dwyer is spending the Summer with relatives here, and enjoying the delightful bathing of the Great Salt Lake.—Manager Burton is in New York looking up business matters.—Richard Mansfield was interviewed while here, by a *Tribune* reporter. Mr. Mansfield is a fine actor, but he should not talk for publication when off the stage. Some of the "boys" in advance of coming shows hired a small boy to go and ask Mr. Mansfield if he might sell the song books in the show. "What song books?" "The songs of Dicky Mansfield—as sung by himself."—A theatorium at Garfield Beach will be opened the coming week by the Royal Opera co.

VIRGINIA.

ROANOKE.—OPERA HOUSE (W. A. Moseley, manager): The Balfe Opera co. played a week's engagement ending June 18 to fair business, owing to the extreme hot weather and other causes, but not from any fault of the co., as it is an excellent one. R. M. Spencer, of Asheville, N. C., employed the co. through Thomas C. Lombard, of Boston. They jumped to Asheville and before proper rehearsal opened. Spencer then jumped them here and by the middle of the week Spencer was arrested for obtaining money under false pretenses. Manager Moseley went his bail as Spencer told him he had only over-checked his bank account. The Sheriff came and swore out another warrant and again Moseley bailed him, but when seven lawyers were employed on the case Moseley decided he had done enough as Spencer was arranging to leave) and withdrew. Spencer pocketed the entire week's receipts and did not pay the co. or any of the bills. The Opera House was donated and the co. played three nights last week to poor business. They were billed for Knoxville, but could not reach it. The co., through Manager Moseley, left for Pocahontas Sunday and will probably pull through.

WASHINGTON.

SEATTLE.—OPERA HOUSE (J. W. Hanna, manager): J. H. Wallick in The Cattle King and The Bandit King June 17, 18 to good gallery houses, otherwise light business. Carroll Johnson in The Governor 21, 22; Mrs. Gen. Tom Thumb and Lilliputian co. 23, 24; June 27, 28.—COBURN'S THEATRE (R. E. French, manager): Big Bonanza 13-19; fair performance, business and house same. Sea of Ice 20-26.

TACOMA.—TACOMA THEATRE (S. C. Heilig, manager): The Power of the Press June 13-25 to fair business. Scenery and mechanical effects fine. Mrs. Gen. Tom Thumb 21; Blue Jeans 23, 24; Lost Paradise 25.

SPOKANE.—AUDITORIUM (H. C. Hayward, manager): The Power of the Press June 17, 18; good business. James H. Wallick in The Cattle King and The Bandit King 20, 21, Kajanka 22; both to light business. Sam T. Jack's Creoles 23, 24; June 1, 2; Carroll Johnson 4, 5; Midnight Alarm 21, 22; Blue Jeans 14-16; Fast Mail 18, 19.—ITEM: Jane will play Helena, Mont., 4, 5 and jump to Chicago 10, where the closing engagement will be played at the Grand Opera House.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Eunice Goodrich co. in repertoire had a successful engagement June 20-25 at popular prices. Performance good.

RACINE.—BELLE CITY OPERA HOUSE (Frank J. Miller, manager): De Lange and Rising in Tangled Up June 25; fair performance to moderate business. Oh, What a Night! 27; Fast Mail 4.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Avenged 24; small house and poor show.—ARENA: Sells and Rentfrow's Circus 29 to poor business. Walter L. Main's Circus 9.—ITEMS: I have just taken a trip over the Central and Southern part of the State, and it seems to be flooded with small circuses and "snap" hall shows. Most of them seem to be in hard luck. Every billboard, fence, farm, etc., is decorated with their bills.

LA CROSSE.—THEATRE (James Strasilipka, manager): The Fast Mail June 27 to a large and well-pleased audience. Oh, What a Night! 4; Richard Mansfield 8. Baldwin-Melville co. 21-18; Primrose and West 26.—ITEM: This house will not close during the Summer season, but will remain open the entire year.

CHIPPEWA FALLS.—OPERA HOUSE (W. H. Stoddard, manager): Carter's Fast Mail June 25; fair business.—ARENA: W. L. Main's Circus 28. Packed tents; good show.

WYOMING.

CHEYENNE.—OPERA HOUSE (D. C. Rhodes, manager): Richard Mansfield, who was booked here for June 27, canceled his engagement. Cause unknown. Charles Frohman's Comedians in Gloriana 6.—ITEM: Ted D. Marks, the genial manager of Gloriana, was here 24.

CANADA.

VANCOUVER.—OPERA HOUSE (Evans Thomas, manager): Mrs. General Tom Thumb gave a very pleasant entertainment to a large matinee audience June 21. The evening performance was not well patronized. Blue Jeans 2.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): The London Young Liberal Minstrels gave a fine performance June 23. C. Kingsley Evans, the MIRROR correspondent in London, was one of the number and made a pleasant call on your correspondent here.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): The stock co. appeared in Galley Slave to large audiences June 22-24. Turned Up 25, Robert Macaire 27-29. The performances were excellent in every respect not a little of the success being due to the excellent stage management and settings of George S. Fleming and W. C. Utter. The first named is a most valuable man in a co. as he not only directs rehearsals but is a good character actor and a scenic artist of no mean calibre. All the new scenery used during the engagement were from his brush, and it has won for him a good deal of merited praise.

MONTREAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): The New York Comedy co. opened their Summer season June 27 to a good house in Betsy, preceded by the late Sir Charles Young's curtain-raiser, Drifted Apart. The co. is an excellent one all round, and if Montrealers can appreciate a good thing when they see it it ought to score a success. Edmond Lyons as the Rev. Mr. Dawson in Betsy made the hit of the evening. The impersonation was exquisitely funny, and kept the house in roars of laughter. Lottie Alter as Betsy was charming, and will without doubt become a favorite. Verner Clarges, Smiley and Stewart, and Misses Rainsford and Kelby gave first-rate support. In Drifted Apart Ethel Wintrop, well-known in Montreal society a few years ago, as Mrs. Cribb, made quite a success, and received some exquisite floral offerings. The Magistrate is the next piece underlined.—THEATRE ROYAL (Sparrow and Jacobs, managers): Gustavus Clark in Monte Cristo and A Life's Shadow to fair business 20-25. The co. will close its season here.—LYCEUM THEATRE (W. W. Moore, manager): Louise Dempsey Burlesque co. in a burlesque on the long suffering Faust proved a drawing card at the Lyceum 20-25.—ITEMS: Lavigne's Band and some excellent variety artists are drawing crowds to Sohmer Park.—The advance sale for the Robolt-Cavalls benefit 4 is enormous, and attests the popularity of these two gentlemen with the public.—Col. H. B. Mahn's co. will appear afternoon and evening in the Streets of New York, and a host of volunteers will also take part.

FOREIGN.

ITALY.

ROME, June 8.—The system of traveling companies continually wandering from city to city, and changing the bill every night, is ruinous for the dramatists of Italy, not one of whom can earn even a daily crust at the vocation. Pietro Cossa, really a great poet and dramatist, did not possess a thousand dollars when he died—and Paolo Ferrari, the best Italian playwright of this age, died old and infirm without means to pay his debts, which the Italian Government paid for him, after his death. Only the well-to-do, therefore, actors and government clerks can indulge in the luxury of writing a play—which, if, a success, may, or may not be played once a month by some traveling company in some part of Italy, and thus add a little butter to his bread. Under these circumstances, it is not any wonder, that there are so few dramatic authors in Italy—and of the few, scarcely half a dozen rise above mediocrity. Among this number is Capuana, whose Malia was lately given at the Nazionale Theatre. Malia is another name for the Cavalleria Rusticana. The names alone are changed. The plot is the same, as also is the scene of action—Sicily.

Capuana is a common-looking fat man, of the country butcher type, and his plays resemble himself. His language is strong and does not err in grammar. But his plots are all either brutal or obscene. He is best known for one of the filthiest novels ever penned by an Italian. His new comedy of Malia is almost as bad. A pure, noble sentiment cannot be found in it. If all life were as Capuana sees it, it would, indeed not be worth living. Thank Heaven it is not, and thank Heaven even the Italian public is beginning to tire of these same plots, and cry for something purer and more poetical.

A man who really knows how to write for the Italian stage is the actor Frank Garzes. His Bianca D'Oria especially has been a great success all over Italy. Bianca D'Oria is a young lady of the best society. She is betrothed to a man she loves, and who loves her. To test his love, she makes him promise never to fight, however he may be impelled to do so. He must accept the most cruel offences without retaliating. The young man promises, and Bianca is in ecstasies.

But, there comes a moment, when she hears murmurs around her. Her lover is accused of cowardice, and she hears this repeated so often that she begins to doubt him herself, and taxes him for his too great submission to her will.

It is this transition of sentiment and this struggle between Bianca's self and the influence of those around her, which constitutes the success of the piece. All the parts also are drawn with great power, even secondary parts having a good line to speak. The language is terse and bright at the same time, and shows the author's practical experience of the theatre.

Signor Garzes being a great favorite in society, frequents the most aristocratic families in Italy, and studies the types he meets, as few other dramatic authors can do here. He does not hesitate to present his acquaintances on the stage, exactly as he knows them, and as they know themselves. Hence the originality of his pieces. Another good quality, they never offend good taste. In this respect, he is almost unique among modern Italian dramatists.

Eleanora Duse has begun another triumphal tour through Austria and Germany. In some pieces her success is even greater than Bernhardt's—and this without the puff of eccentricity (bordering on madness) and without the luxury of diamonds and dress—without beauty also and without "make-up" of any kind. When are you going to have her in America?

THE DRAMATIC MIRROR, through its most unworthy Roman correspondent, was the first, I think, to make La Duse's name known in America. Your unworthy Roman correspondent must also blow another trumpet in his self-praise—namely, that whereas several would-be over-critical and inimical papers thought it clever to slur the beauties of Mascagni's Amico-Fritz I was one of the foremost to see more genius in it than in the Cavalleria Rusticana, and to prognosticate a long period of triumph for it, notwithstanding the un-Italian element of its plot.

My prophecy is being fulfilled, for, wherever the opera is heard a second time it captivates the public.

Here in Rome, also, when Snarler, Soapy, and other critics of their kin, ceased to visit the theatre, and allowed the paying public to judge for itself, the opera was cheered to the skies—and that, notwithstanding a very inferior cast—with the exception of Calos, who sang Suzel—the tenor did not understand Fritz, and the Rabbi was even worse represented. You should hear the opera now, with Stagno as Fritz, Bellincioni as Suzel, and Fumagalli as the Rabbi. At the first performance of the opera, six months ago, our over clever critics said: "The opera is all Suzel—without Suzel, it would be nothing!" Here now, every piece is encored every night—and Stagno brings forth beauties, hitherto unsuspected, when heard by his predecessor.

He is the real Fritz, as imagined by Erckmann-Chatrian, the gentleman farmer of Alsace, the good-tempered, jolly youth, suddenly awakened to a pure and honest love. As for Stagno's singing, it is perfection in tenderness, truth, affection, emotion, and passion. The marvellous duet of the third act is sung with stupendous effect by him and Bellincioni—his inseparable partner.

Bellincioni also is adored by the public, and is one of the finest lyric artists on the stage. She has the power to change herself in every part she sings, whether it be Gioconda, Traviata, or simple little Suzel.

Then again, Fumagalli makes a real part of the Rabbi—and makes the public even encore the Bible scene, which no other artist had yet been able to do in Catholic Rome. He considers it one of his best parts. Even the three orchestral pieces are encored every night.

At the end the artists are called forth no less than twenty times! Our Snarlers and Soapies are biting their nails with rage. Did they not try to make Amico-Fritz a fiasco? How dare the public make a triumph of the opera? Italians, however, if you leave them to themselves, are better judges of music than a world of modern critics.

The celebrated singing master, Lamperti, is dead. He died at his native place, Cernobbio, on the Lake of Como. He was seventy-nine years of age. He made more great singers, perhaps, than any other master in this century. To mention but a few of his celebrated pupils, I may name Campanini, tenor; Collini, baritone; Waldmann, Stolz, La Grange, Cravelli, Alboni, Van Zandt, prima donne. With the exception of Van Zandt, they left the stage years and years ago, and some of them are teachers in their turn.

Lamperti knew how to bring out a voice better than any other teacher known. He was called the "key of the throat," and he taught a method of singing now unknown to our modern singers. With his death dies the old traditional Italian art of singing.

No new plays worth mentioning either in Rome or elsewhere in Italy. There is a dearth of plays and authors, for reasons already stated. Translations from French and German abound, but even they fail to catch the public.

I have an idea that a few good and original English plays would take here. All the classic English plays that have been translated as yet into Italian are successes, and I think the modern English stage would be equally successful.

I wonder that out of the many "nothing-to-do" Italians in New York, none try to enrich their native stage by translating English plays for Italian companies, and thus put an honest franc or so in their pockets.

I make no charge for this advice. S. P. Q. R.

AMSTERDAM.

JUNE 20.—The company of the Tivoli Theatre, Rotterdam, has closed a successful engagement. Not only is unstinted praise due to this corps of artists for the really excellent ensemble, the painstaking, always intelligent and very often most talented and finished interpretations of many of its members; not only is credit due to the careful rehearsing and attention to details, but thanks should be tendered Managers Korlaar and Vos for the opportunity they have afforded of witnessing the production of three original plays within the short space of four weeks. In my last correspondence I spoke of The Gold Fish, of Nouhuys, as given by the company, that was succeeded by Eerloos (Without Honor), a society drama by the same author, while at the close of the engagement a beautiful new three-act play was put on the stage. This last work, entitled Lotus (the name of the flower), is by a lady, Mrs. Snyder, and is a little gem of pathos and sentiment. It is a simple play as to plot and combination, but the situations are well chosen and effective, the language pithy and the sentiment most touching. The leading role was interpreted by Mrs. Mulder, and the entire characterization was a rarely finished, exquisite and pathetic piece of acting. It is to be hoped that the writer of Lotus will follow up her success by other productions from her promising pen. A short play from the Danish, entitled A Visit, was also given by the company. In this many encomiums must be given to Mrs. Korlaar and Messrs. Vos and Van Biene for their really very fine personations.

The Summer season has begun now at the different theatres. At the merry little home of comic opera, the Frascati Theatre, Managers Prot and Son have put on Ma'mselle Nitouche, that well-known and popular young lady, as a preparatory person for the arrival of Dona Juanita, that Spanish young woman having been selected as the means of making our public acquainted with some of the new members of the Frascati company, and particularly with Mrs. Lucka, who is announced as the leading prima donna, and comes preceded by very flattering notices. Mrs. Lucka has lately been singing in Belgium, and her repertoire in the realm of comic opera is said to be an extended one. Judging from the photos that have been exhibited of her, she seems to possess at least the desirable advantages of good looks, and is young. Suppe's tuneful opera will give our public the chance of passing a verdict for themselves. In the meanwhile, and until Dona Juanita is put on, Ma'mselle Nitouche has been amusing the patrons of the Frascati Theatre. The title role, certainly one of the best in its style for a versatile actress, was entrusted to Miss Bamberg, who until now had not been cast for a part of such importance, and she acquitted herself very nicely. Her figure and her very youthful appearance fit her for the character of Denise de Flevigny, and, though she lacked the experience of an actress with routine, yet she deserves good words. Two or three of her numbers were encored. Mr. De Beer made a very acceptable Celestin, and created much merriment.

Managers Van Lier have inaugurated the Summer season at the Grand Theatre with the special engagement of Miss Julia Cuypers and the production of Ohnet's Maitre de Forge, the Dutch version of which bears the name of De Industrieel van Pont-Avesnes, and which has been given repeatedly in America by different companies. Not only has it drawn full houses at the Grand Theatre, but the marks of approbation given by these goodly audiences were unmistakable and frequent. The Dutch version of Le Maitre de Forge has been played here before, but never by the company of the Grand Theatre. The performance was a very good one, the main point of attraction centering in Miss Cuypers who as Claire de Beaulieu, the proud (to my mind unreasonably proud) heroine of Ohnet, was applauded most strenuously and called again and again after each act. She is a prime favorite here and most justly so, for as I said on the occasion of her first visit here last Summer, she is a charming artist. She is pretty, young, graceful, a fine dresser, has the true dramatic fire and a very rich and sympathetic voice, and possesses thus more of the requisites that go to form a successful emotional actress than are generally found combined in one person. Mrs. Potharst as the Baroness de Prefont and Miss Albregt as Suzanne should be mentioned, while a meed of praise is due to Mr. Potharst as Philip and Mr. Fritz Rouwmeister as Moulinet. The different sets were handsome and the costumes worn by the ladies most tasty.

Managers Kreukniet and Poolman have brought out a Dutch version of one of the plays of the repertoire of the Theatre Libre, which was given here in French during the company's recent engagement. The play is Blanchette, and the general opinion is that as a whole the performance of the Varietes is quite up to the mark of that given by Monsieur Antoine and his troupe. THE MIRROR'S readers probably know the plot and synopsis of the play, and are aware that Blanchette is one of the plays of the Theatre Libre which contains nothing that is really objectionable or too highly seasoned. It is full of pathos, and in many respects true to nature. Mr. Poolman as Rousset was capital, and quite equal to his French confrere. The part of Blanchette could have been acted with more simple pathos, although Mrs. Rossing spared no pains in the personation. A. J. G.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

AUGUSTIN DALY: San Francisco, Cal., July 7-30.
BOSTON COMEDY: Berlin Falls, N. H., July 4.
CARROLL JOHNSON: Spokane Falls, Wash., July 4, 5, Missoula, Mont., 6, Helena 7, 8, Great Falls 9, Butte City 11, 12, Anaconda 13, Fargo, No. Dak., 20, Grand Forks 18, Crookston, Minn., 19, Brainard 20, Superior, Wis., 21, Duluth, Minn., 22, 23.
CHARLES E. VERNER: San Francisco, Cal., July 4-9.
COUNTY FAIR: Chicago, Ill., July 3-9.
EUNICE GOODRICH: Joliet, Ill., July 4-9.
FAST MAIL (Hardie and Von Leer's): London, Eng., June 27-July 9.
FAST MAIL (Carter): Portland, Ore., July 4-6, Victoria, B. C., 7, 8, Vancouver 9.
FRANK MAYO: Chicago, Ill., July 3-9.
GEARY STOCK: Toledo, O., June 6-Aug. 25.
HENRY E. DIXEY: Boston, Mass., June 13—indefinite.
HOSS AND HOSS: San Francisco, Cal., July 4-31.
HETTIE BERNARD-CHASE: Duluth, Minn., July 4-9.
JESSIE MAE HALL: Chillicothe, Ill., July 4-6.
J. H. WALLICK: Fargo, No. Dak., July 4, Brainerd, Minn., 5, Superior, Wis., 8, Ashland 9, St. Paul, Minn., 10-16, Minneapolis 17-23.
KITTY ARYMAN: Windsor, Vt., July 4-9.
LOST PARADISE: Portland, Ore., July 4-6.
LARADIE-ROWELL: Ludington, Mich., July 4-6, Manistee 7-9, Frankfort 12, Traverse City 14.
LYCEUM THEATRE (Sharpley's): Lancaster, Mo., July 4-9.
MIDNIGHT ALARM: Victoria, B. C., July 4, 5, Port Townsend, Wash., 6, Ellensburg 8, Yakima 9.
MARIE HUBERT FROHMAN: Fresno, Cal., July 4, Sacramento 5, 6, San Francisco 21-23.
MAY LOUISE AGNEW: Ponca, Neb., July 4.
MCCARTHY'S MISHAPS: San Francisco, Cal., June 27-July 9, Chico 11, Portland, Ore., 13-16, Centralia, Wash., 18, Olympia 19.
MAUDE ATKINSON: Waubinnay, Mich., July 4-6, Manistique 7-9.
MOORE AND LIVINGSTONE COMEDY: Macomb, Ill., July 4-9.
OLD JED PROUTY: New York city May 23—indefinite.
ON THE FRONTIER: Buxton, Eng., July 4-6, Doncaster 7-9.
OUR DOROTHY: Mattoon, Ill., July 4-9.
PAY TRAIN: Manchester, Eng., July 4-30.
POLICE PATROL: Astoria, Ore., July 4, 5, Vancouver, B. C., 6, Portland, Ore., 7-9.
ST. FELIX SISTERS: St. Joseph, Mo., July 4-9.
SPOONER DRAMATIC: Portage, Wis., July 4-9.
SMITH GORTON: Sidney Centre, July 4-6, Guilford 7-9, Mt. Upton 11-13, So. New Berlin 14-20.
SPOONER COMEDY: Leavenworth, Kans., July 4-9.
THOMAS E. SHEA: Rockland, Me., July 4-6, Thomaston 7-9.
TRIP TO THE CIRCUS: Chicago, Ill., July 30-Aug. 6.
THE OPERATOR (Twin Stars): Philadelphia Pa., Aug. 29.
TRIP TO CHINATOWN: New York city Nov. 9—indefinite.
TONY FARRELL: Chicago, Ill., June 20-July 16.
THE VOYAGER: Buffalo, N. Y., July 4, Leon 5, Point Pleasant 6.
THE SCOUT: San Francisco, Cal., June 20-July 9.
WAGES OF SIN: Stillwater, Minn., July 11, St. Cloud 12, 13, Little Falls 14, Crookston 15, Grand Forks, No. Dak., 16.
WOLFORD-SHERIDAN: Des Moines, Ia., July 5-16.

OPERA AND CONCERT.

A. P. KING OPERA COMIQUE: Philadelphia, Pa. May 23—indefinite.
AMORS OPERA: Denver, Col., June 6—indefinite.
BIJOU OPERA: Louisville, Ky., May 12—indefinite.
CARLETON OPERA: Washington, D. C., May 2-July 23.
CHRISTOFO COLOMBO: Cincinnati, O., June 12—indefinite.
DIGBY BELL OPERA: New York city May 2-July 9.
DE PAUW CONCERT: Markle, Ind., July 4, Huntington 5.
DUFF OPERA: Louisville, Ky., June 13—indefinite.
FRANCIS WILSON OPERA: San Francisco, Cal., May 29—indefinite.
FISK JUBILEE SINGERS: Castlewood, So. Dak., July 5, Watertown 6, Clark 7, Doland 8, Redfield 9.
HARRIS, BRITTON AND DEAN OPERA: Buffalo, N. Y., June 23—indefinite.
ISLE OF CHAMPAGNE: Chicago, Ill., May 23-July 9.
IMPERIAL OPERA (Moore's): St. Louis, Mo., June 26-indefinite.
JULES GRAU OPERA: Memphis, Tenn., June 20-indefinite.
JEANNIE WINSTON OPERA: St. Paul, Minn., June 12—indefinite.
MCGIBNEY FAMILY CONCERT: Whitehall, N. Y., July 4, Fort Edwards 5, Sandy Hill 6, Glens Falls 7, Saratoga 8, 9.
MACCOLLIN OPERA: Atlanta, Ga., June 13—indefinite.
NASHVILLE STUDENTS (Wright): Caledonia, Minn., July 4, Brownsville 5, West Salem, Wis., 7, Sparta 9.
NEW AMERICAN OPERA (Hinrich's): Philadelphia, Pa., May 2—indefinite.
OVIDE MUSIN CONCERT: Melbourne, Aus., June 22—indefinite.

PAULINE HALL OPERA: Boston, Mass., June 6—indefinite.
PARK OPERA: Milwaukee, Wis., June 20—indefinite.
ROBERT GRAHAM OPERA: Atlantic City, N. J., July 11, 12.
STETSON: New York city, June 30-indefinite.
SPENCER OPERA: St. Louis, Mo., June 6—indefinite.
VICE ADMIRAL: New York city June 25—indefinite.
WILBUR OPERA: Cleveland, O., April 25—indefinite.

VARIETY AND BURLESQUE.

IDA SIDDONS BURLESQUE: Chicago, Ill., June 27-July 9.
J. C. ARMAND: Berry, Mass., July 4 5.

MINSTRELS.

GEORGE THATCHER: Denver, Col., July 4-9.
HAVERLY: San Francisco, Cal., July 4-16.
LEW JOHNSON: Seattle, Wash., July 4 5.

CIRCUSES.

BELMONT AND GORDON: Owen Sound, Ont., July 4-9, Bedford 7, 8.
BURKE'S CIRCUS: Westerly, R. I., July 4, Providence 5, Pawtucket 6, Woonsocket 7, Worcester, Mass., 8, So. Framingham 9, Newport, R. I., 11, Fall River, Mass., 12, Taunton 13, Lowell 14, Lawrence 15, Manchester, N. H., 16
DOWNIE AND GALLAGHER'S CIRCUS: Farm Village, N. Y., July 4, Union Springs 5, Weedsport 6, Jordan 7, Camillus 8, Syracuse 9-16
E. G. FLADELAND CIRCUS: Belgrade, Minn., July 5, Glenwood 6, Harbuck 7, Oakes, N. Dak., 9.
FOREPAUGH'S CIRCUS: Portland, Me., July 4, Bath 5, Augusta 6, Bangor 7, Waterville 8, Lewiston 9, Biddeford 11, Newburyport, Mass., 12, Haverhill 13, Lawrence 14, Woburn 15, Salem 16, Gloucester 18, Lynn 19.
F. J. TAYLOR CIRCUS: Beaver City, Nev., July 5, Arapahoe 6, Cambridge 7.
LEE CIRCUS: Cherryfield, Me., July 4, Columbia Falls 5, Machias 6, Pembroke 7, Eastport 8.
LA PEARL'S CIRCUS: Pana, Ill., July 4, Nokomis 5, Tower Hills 6, Shelbyville 7, 8.
LEWIS WASHBURNE CIRCUS: Gardiner, Me., July 4, Skowhegan 5, Belfast 6, Pittsfield 7.
ROBINSON'S CIRCUS: Butte City, Mont., June 4
SAUTELLE CIRCUS: Baldwinsville, N. Y., July 4, East Saginaw 5, Ganlins 6.
SCHEIBER AND SMITH'S CIRCUS: Red Bank, N. J., July 4, Long Branch 5, Asbury Park 6, Freeport 7.
SELLS BROTHERS' CIRCUS: Sacramento, Cal., July 4, Stockton 5, Merced 6, Fresno 7, Tulare 8, Bakersfield 9.
WALTER L. MAIN'S CIRCUS: Necedah, Wis., July 4, Portage 5, Columbus 6, Oconomowoc 7, Elkhorn 8, Beloit 9.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINES: Atlantic City, N. J., June 28—indefinite.
KELLAR: Philadelphia, Pa.—indefinite.
PROF. GOSMAN'S CANINES: Portsmouth, O., July 5, Ironton 7, Harrisburg, Ky., 9.
YELLOWSTONE KIT: Hamilton, O., June 20-July 26.

OPEN TIME.

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CAMDEN, S. C.: Camden Opera House, July 1, 2, 6-31, Aug. 1-31.
CINCINNATI, OHIO: Pike's Opera House Sept. 19-24, Oct. 3-22, Nov. 7-12, Jan. 23-28.
COLUMBUS, KANS.: Columbus Opera House, Aug. 1-6, 15, 16, 20, 25-27, Sept. 1-11, 25-30, Oct. 1-10, 17-24.
EAST STROUDSBURG, PA.: Academy of Music, July 1-31, Aug. 1-15.
FAYETTEVILLE, N. C.: Fayetteville Opera House, Fair Dates, Nov. 15-19.
GOUVERNEUR, N. Y.: Union Hall, July 1-31, Aug. 1-27.
KEARNEY, NEB.: Kearney Opera House, Sept 5-17, Oct. 17-22, Nov. 28-30, Dec. 5-24.
OWENSBORO, KY.: New Temple Theatre, Sept. 6, 9, 12, 13, 16, 19, Oct. 29-31, Nov. 4, 12, 15, 18.
PHŒNIX, ARIZ.: Devereaux Opera House July 1-31, Aug. 1-31.
SHAMOKIN, PA.: G. A. R. Opera House, Sept. 5-10, 23-27, Oct. 5-8, 21-29.
TYRONE, PA.: Academy of Music, Aug. 1-4, 6-13, 20-31, Sept. 1-30.
URICHSVILLE, OHIO: City Opera House, Sept. 1-30, Oct. 11-22, Nov. 4, 5, 7.
YORK, PA.: York Opera House, Aug. 29-31, Sept. 1-3, 7, 26-30, Oct. 10-15, 20-22, 28, 29.

OBITUARY.

Jessie Hanna Bond, wife of Hugh McCullough Bond, of Fort Wayne, Ind., died Wednesday, June 29, at her mother's home in that city. Mrs. Bond studied in New York for the operatic stage, and for a time was connected with several prominent opera companies. A controversy with the Aronsons over an alleged contract for her services made her name familiar to theatregoers some time ago. Last year Mrs. Bond was stricken with an illness which finally caused her death. She was the daughter of the late Samuel Hanna, and a member of one of the oldest and wealthiest families in Indiana.

Frank St. Cloud, an Englishman, who has played in this country for several years, committed suicide, last week, at a Baltimore hotel. Little has been learned of St. Cloud's antecedents in this city.

"Doc" James L. Thayer, Dan Rice's old clown, died in Chicago on Thursday night. He was born in Waddington, N. Y., May 20, 1830. In 1846 his family removed to Milwaukee, and when seventeen years old he joined Jay Mabie's Circus as wagon driver. After several years on the road he joined Dan Rice at Girard, Pa., and became a clown. He traveled with Van Amburg, Forepaugh and Barnum, and for a time was a member of the firm of Thayer and Noyes.

MATTERS OF FACT.

Mabel Bert, who met with much success in the Little Tippet company last season, is at liberty for leading business.

I. Bloom, the popular maker of stage gowns, offers his artistic work at reduced prices during July and August.

Howard Kyle, last season with Madame Modjeska, is at liberty. The entire press was unanimous in praise of his work.

Mrs. Alice J. Shaw, or La Belle Siffleuse, as she was called in France, will return from abroad on July 15. Meanwhile, all communications for her may be addressed in care of this office.

Persons desirous to rent a furnished flat in Thirty-ninth Street near Seventh Avenue for the Summer, should address Box 159, Atlantic Highlands, N. J.

Harry Pepper has more pupils than ever before at his vocal studio in The Crescent on Fifth Avenue.

The Vendome Quartette will be at liberty after July 15. W. A. Sheetz is the manager, with headquarters at Taylor's Exchange.

DAN'L SULLY'S company will include Dan Mason, Phil McFarland, H. B. King, James Wall, Fred Rich, Frank Allen, George Daniels, Rose Watson, Daisy Chaplin and Mrs. Nelson Kneass. George O. Morris will manage the tour and James Galvin will go in advance. Conrad the Tailor, The Corner Grocery, Daddy Nolan, Capital Prize, The Millionaire and Tammany Hall will all be in the repertoire.

LETTER TO THE EDITOR.

MR. TYRRELL IS OBLIGING.

NEW YORK, July 2, 1892.

To the Editor of the Dramatic Mirror:

SIR.—In your last issue I saw a letter from Charles Warner, re The Life We Live. I beg to say that mine is an American, not an English play, and it can in no way conflict with his interest. If he claims any proprietary right to the title I shall only be too happy to change that also if he can suppose such a request to be fair.

Yours respectfully, INGO TYRRELL.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers should not appear in this list.

Akerstrom, Ullie	Hanford, Chas	Mantford, Leon
Ackley, Chas	Hatcher, Jessie F.	Melbourne, Lillian
Aldridge, Bristow	Harlan, Richard	Mgr. Harvest Moon
Adams, E. E.	Haworth, Joseph	Malcolm, Henry
Adams, Blanche	Harvey, Hattie	Mgr. John L. Sullivan
Bernstein, J. D.	Hanley, Lawrence	Mgr Salvini
Broderick, Robert	Hautzell, Chas W.	Mathews, Wm.
Bertram, C. W.	Harris, Hamilton	Mulock, Marie
Barfant, H.	Heron, Bijou	Murray, Emma
Brown, T. M.	Hollywood, Lottie	Obrez, Geo.
Bowlie, Frank F.	Harcourt, Wm.	Orme, Ida
Baker, Ella	Hatcher, Jennie	Orth, Geo
Bryant, W. T.	Shey, George	Plympton, E.
Brown, F. A.	Handeside, C. A.	Pixley, Annie
Baxter, Miss	Huntley, Mary M.	Pieper, E. S.
Blakeman, H. D.	Hill, J. M.	Power, Wm H.
Carey, Eleanor	Hall, Valentine G.	Powers, James T.
Crompton, W. H.	Johnson, Carroll	Power, George
Collins, Wilbur,	Kenell, John	Pascoe, W. H.
Cameron, Josephine	Kersand, Billy	Rogerson, Clarence
Clifford, Ed.	Kearney, Alexander	Royce, Leon
Craven, Ada	Klein, Lulu	Russell, Sol Smith
Cawthorn, H. S.	Kenny, J. G.	Rankin, Phillis
Claxton, Kate	Levy, Joseph	Raymond, Augusta
Chapman, Sarah	Lyons, Etta	Richardson, Lillian
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Dixon, Maud	Lear, Marie	Stone, Agnes
De Lange, Louis	Lewis, Lillian	Singer, A.
Endres, Alice	Lane, John A.	Sefton, John
Easton, Helen	Learock, George	Smith, Cora B.
Edwards, Walter	Loudoun, Mr. D.	Seligman, Minnie
Ettinger, Mikael S.	Lee, Will	Sully, Dan'l
Ellsbrooger, W. T.	Warren, Edgar	Sullivan, J. P.
Fenty, Edwin	Mgrs. McCabe and Young	Saturn, Robert
Fricht, H. E.	Monte, Minnie	Tollanbee, Chas
Foster, Augusta	McCarthy, Chas	Taylor, Chas G.
Foster, Charles	Mahara, W. A.	Thomas, Hilda
Follansbee, Charles	Mawson, Edward	Thompson, Eida
Field, A. G.	Marlowe, Julia	Vroom, Ed.
Felton, Fred	Mackie, A. F.	Vernon, D. S.
Fawcette, Miss	Mitchell, Julian	Wills, May
Floyd, Arthur	Markham, Harry M.	Wheeler, Andrew C.
Gregory, C.	Martens, Carl	Wilson, Annie
Guion, Nerra	Monta, S.	Williams, Ivy
Greer, Julian	Mullaly, John	Wilkison, W. M.
Goodwin, Nat	Mackaye, Steele	Waldon, Hannie
Gill, Wm	Malcomb, Charlie	Willard, Mr.
Griffith, Chas Frank	Magnus, Julian	Wheeler, Sarah
Haskins, D. H.	Martin, Wills R.	Woodhull, Aaron
Hall, Bertha	Mardir, F. G.	Young, Miss L.
Horner, Gus	Malcolm, Elorine	Zollner, Max
Hall, Alice		

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